BBC

DOCTOR WHO
MAGAZINE™

DOCTOR WHO WEEKLY
It's our 20th birthday
Look into my eyes
THE NEW DOCTOR
WE'VE REGENERATED!
BACK WITH A BANG!
KYLIE!
THE CAVES OF ANDROZANI
BACK ON TARGET
PETER CAPALDI IS THE DOCTOR
Ssh! Who knows?
John Leeson
FREE Double-sided poster

1979-2019

panini magazines
ISSUE 544
December 2019
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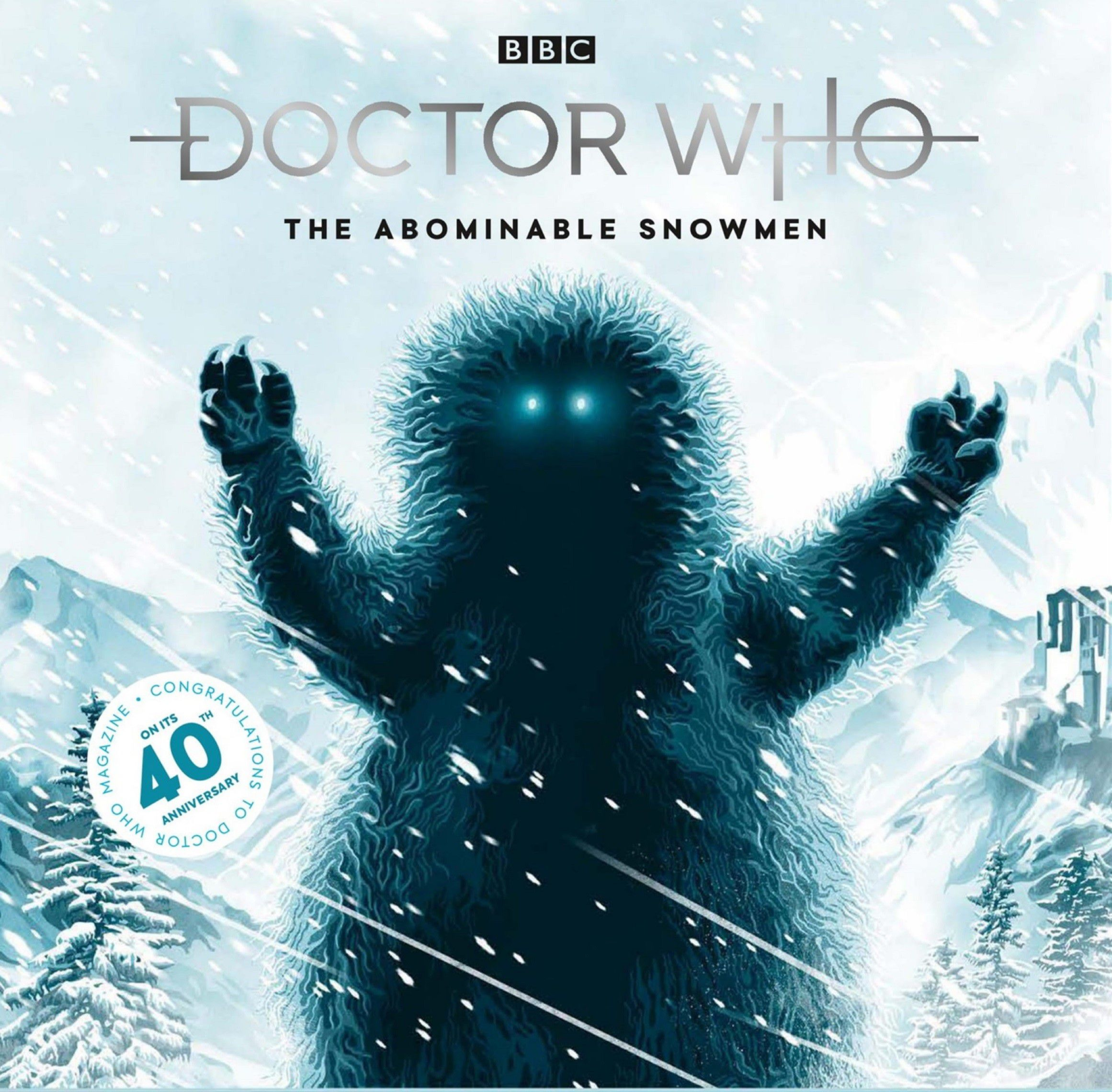
BBC
DOCTOR WHO
THE ABOMINABLE SNOWMEN
CONGRATULATIONS TO DOCTOR WHO MAGAZINE • ON ITS 40TH ANNIVERSARY

OTHER ADVENTURES AVAILABLE

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THE DALEKS' MASTER PLAN
ORIGINAL BBC TV SOUNDTRACK

THE DALEKS' MASTER PLAN

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DESTINY OF THE DALEKS

BBC
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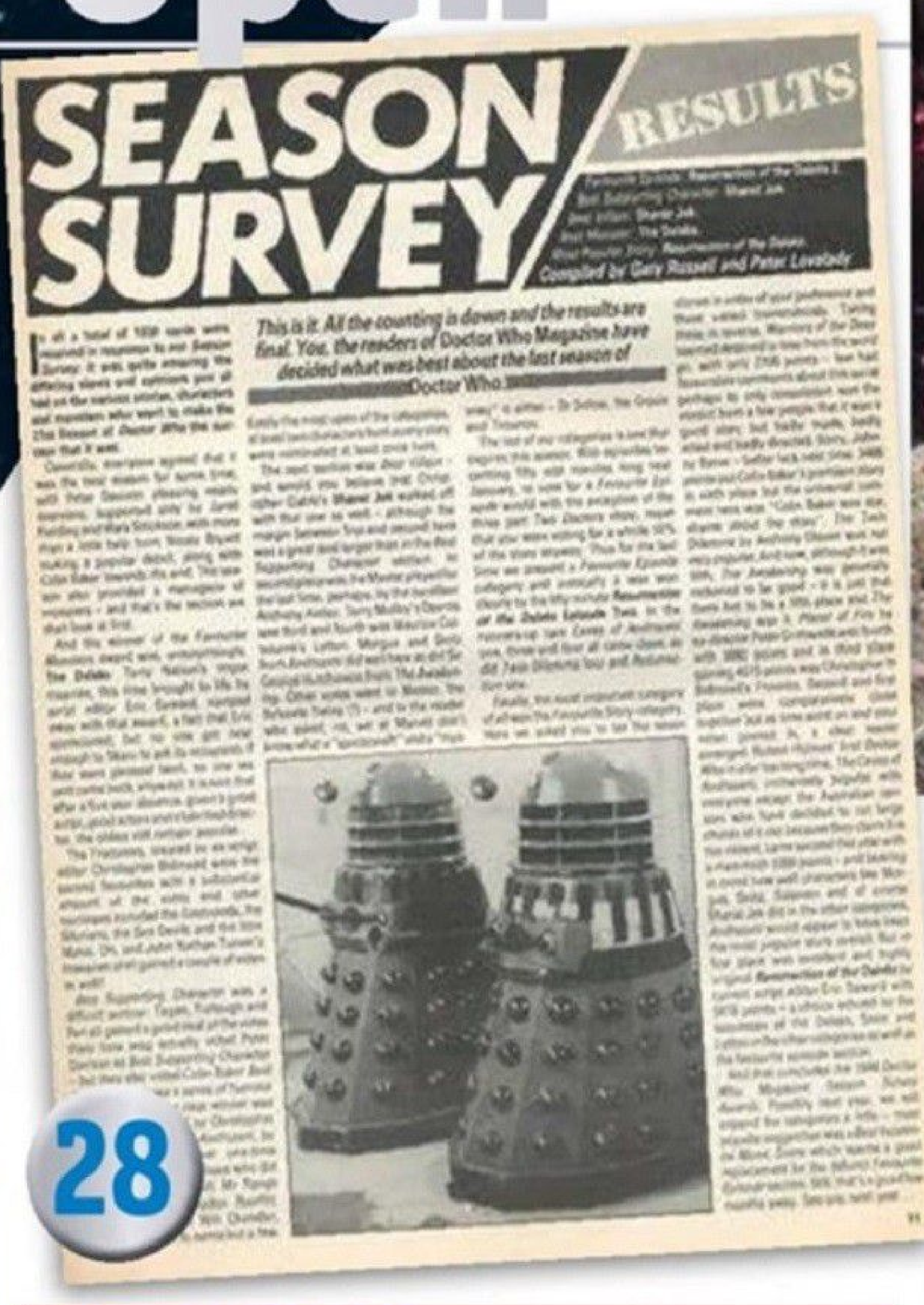
GALAXY 4
ORIGINAL BBC TV SOUNDTRACK

GALAXY 4

Pull to Open

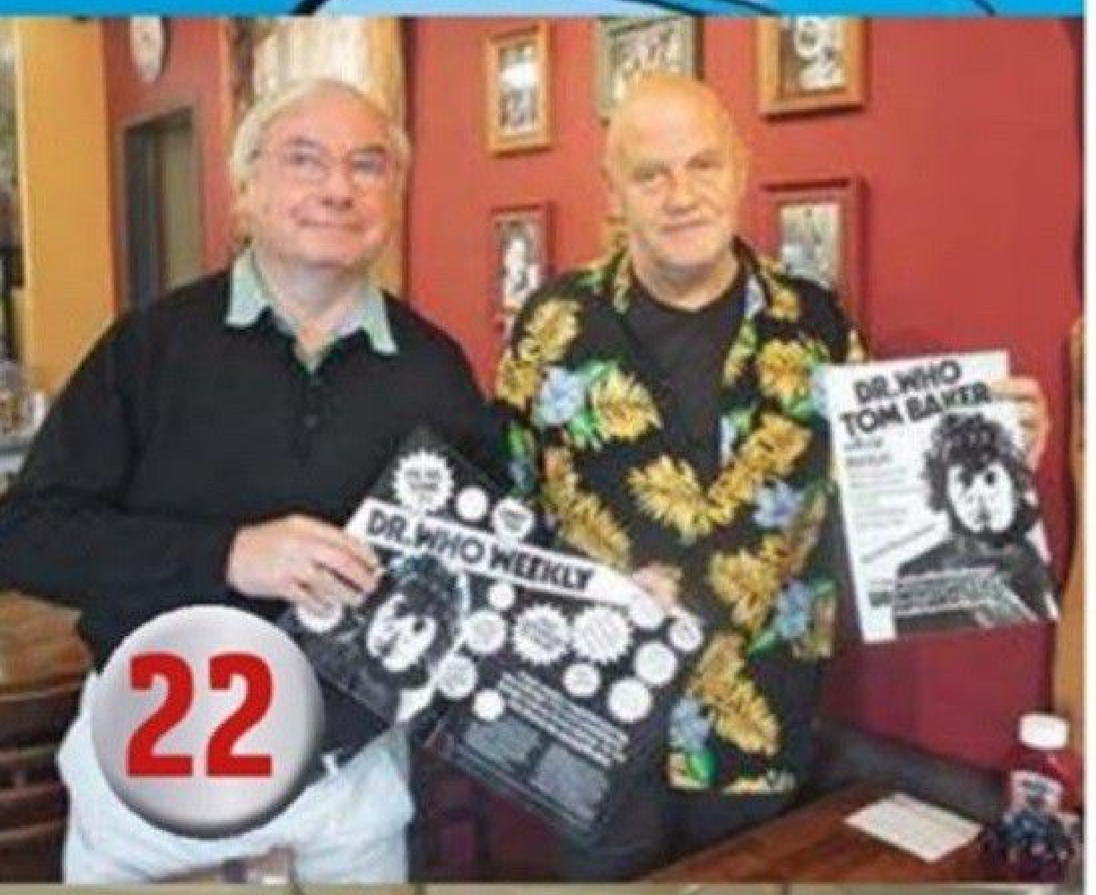


SEASON SURVEY

RESULTS

Compiled by Gary Russell and Peter Lovelady

This is it. All the counting is down and the results are final. You, the readers of Doctor Who Magazine have decided what was best about the last season of Doctor Who.



DOCTOR WHO
THE SCENT OF BLOOD
DOCTOR WHO
WIN!
THE PATERNOSTER GANG

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Photo © Catherine Cranston.

BBC DOCTOR WHO MAGAZINE

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You know what they say, "Life begins..." Here's to the next 40 years of **DWM**!

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Welcome

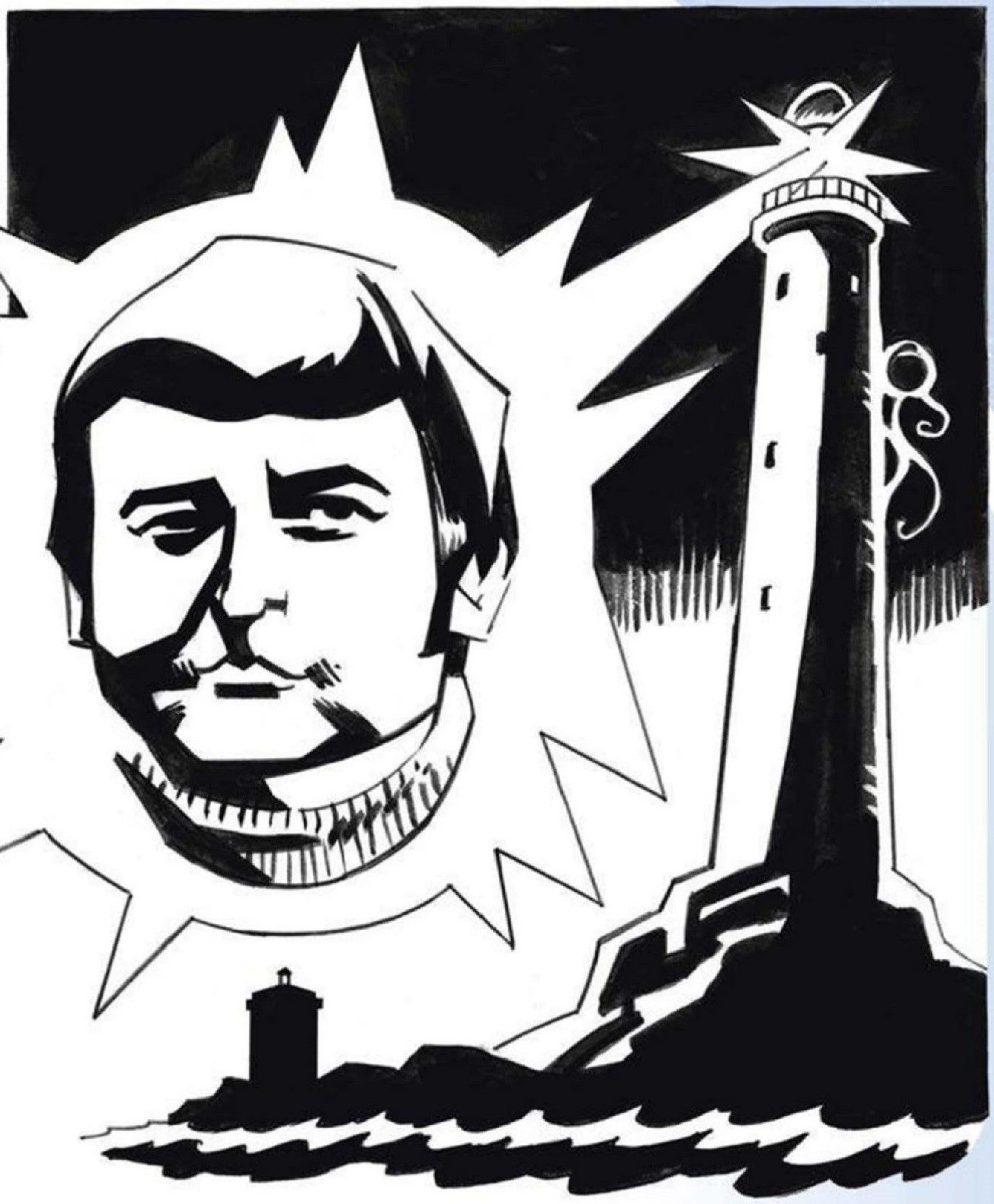


Illustration by Adrian Salmon.

I first met Terrance Dicks nearly 30 years ago. We made all the arrangements by letter (this was before the internet), but when I arrived on his doorstep he seemed surprised to see me. He'd completely forgotten about the interview, but graciously interrupted his daily writing routine to give me an hour of his time. It didn't take long for him to warm up, although I remember receiving a quick-tempered response to one particular question. "Was there any other way to bring everyone together for *The Five Doctors*?" I asked him. "It was hard enough coming up with that one!" he replied.

Terrance didn't suffer fools, and I had, of course, just asked a rather foolish question.

My first Target book was Terrance's adaptation of his 1977 television story *Horror of Fang Rock*. It would be an understatement to describe this as a seminal moment in my journey to childhood literacy, so during my first meeting with the great man I took the opportunity to thank him for the part he'd played in teaching me to read.

We subsequently met on numerous occasions, mostly when I was interviewing him for documentaries or convention appearances. The last time I spoke to Terrance, however, was on the phone. It was in March, and he admitted he was not in the best of health. He thanked me for agreeing to publish his letter to the magazine, which would appear in issue 537. "Not at all," I said. "You're one of our elder statesmen. We need to take care of you." He seemed rather taken aback by the compliment and chuckled modestly.

I'm glad my relationship with Terrance ended on such a warm note, and that the final copies of **Doctor Who Magazine** he received – issue 542 and the Target Books Special Edition – were so fulsome in their praise of his unparalleled contribution to the series.

As well as paying tribute to Terrance, this issue celebrates an achievement of our own – namely 40 years of continuous publication. I could scarcely believe my luck when my dad handed me a copy of issue 1 back in 1979. I was similarly thrilled when, in 1989, **DWM** published my first piece of professional journalism. And now, three decades later, I can honestly say I feel privileged to be the editor of a magazine that's been a major part of my life for 40 years.

On behalf of the whole team, thank you to the writers, artists, designers and other contributors who have helped us reach this milestone. And a special thank you to all the readers who continue to support us. We couldn't do this without you.

To help mark the occasion, this issue's bonus items include an exclusive DVD and a supplement that looks back over the first 40 years. I hope you enjoy them, and that you'll join us as we embark on the *next* 40 years.

Happy times and places,

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

Jenny T Colgan

Jenny has now written 16 standalone novels, plays and stories for the Whoniverse. She regrets that she chose 'T for TARDIS' as a middle name for a joke and now has to spend the rest of her life smiling weakly as people ask her if she's bigger on the inside. Jenny appraises Terrance Dicks' novelisation of *The Deadly Assassin* on page 50.

Paul Cornell

Paul has been a **DWM** contributor for over 25 years. He continues to write comics (including *Saucer Country*), books (including his *Witches of Lychford* novellas) and TV (*Elementary*, *Primeval*). Together with Lizbeth Myles he hosts *Hammer House of Podcast*. Paul remembers his friend and mentor Terrance Dicks on page 34.

Una McCormack

Una's review of *Doctor Who and the Day of the Daleks* (on page 49) is also part of this issue's tribute to Terrance Dicks. Una is a *New York Times* bestselling author whose most recent novella, *The Undefeated*, was published this year. Her *Star Trek: Picard* novel, *The Last Best Hope*, will be published in 2020.

Contributor photos © Rebecca Marshall, Cat Sparks, Marcus Hearn.

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Ongoing Investigations

River Song (Alex Kingston) and the Doctor (Matt Smith) in *The Angels Take Manhattan* (2012).

Alex Kingston with Timothy Blore, who plays Luke Sulieman in *The Diary of River Song*.

Alex Kingston is returning as the Doctor's wife, River Song, in a box set of four new full-cast audio adventures from Big Finish.

Script editor Matt Fitton says: "With *The Diary of River Song: Series Seven* we see some more of what River gets up to away from the Doctor. We drop in on River in her 'detective' persona, where she looks into crimes and investigates mysteries, occasionally using her 'Melody Malone' alias. These are four standalone stories dotted through time and space – and different detective genres!

"In *Colony of Strangers*, we asked James Goss to go full Scandi-noir. We have taciturn policemen, grumpy farmers, dodgy mayors and bleak landscapes. Lizbeth Myles has given us a medieval mystery as River dons a habit and goes undercover in *Abbey of Heretics*. A convent is plagued by ghostly voices and mysterious deaths while River is on the trail of a priceless book.

"We have another new writer, James Kettle, for *Barrister to the Stars*. In this story Roger Hodgkiss – a curmudgeonly English QC – finds himself transported through time and space to defend Professor River Song on a murder charge. Finally, Roy Gill takes us to meet Melody Malone in the New York noir *Carnival of Angels* – an investigation taking place just before the TV story *The Angels Take Manhattan*. We find River looking into a mysterious funfair offering rides to heaven, or hell..."

The Diary of River Song: Series Seven will be available from *bigfinish.com* in January 2020. It can be pre-ordered now, priced £24.99 as a collectors' edition CD set or £19.99 to download.

Back to the Dead Planet

Also returning in 2020 will be David Bradley (the Doctor), Jemma Powell (Barbara), Jamie Glover (Ian) and Claudia Grant (Susan) as the original TARDIS team, in the fourth volume of the full-cast audio series *The First Doctor Adventures*. This time they're up against the Daleks.

Volume Four will contain two stories: *Return to Skaro* by Andrew Smith and *Last of the Romanovs* by Jonathan Barnes.

David Bradley says: "To have done audio scenes with Daleks, you have to have met them in real life, which I have in *An Adventure in Space and Time* [2013] and in *Twice Upon a Time* [2017]. The first time I encountered one on set it brought back that prickle on the back of the neck, which I remembered from when I was younger. The fact that they couldn't go upstairs didn't matter, they were still terrifying!"

BBC
DOCTOR WHO
THE FIRST DOCTOR ADVENTURES

Script editor John Dorney says: "I've always been a big fan of those first few years of the series. It's still figuring out what it is and is willing to go anywhere and do anything. And this batch of stories does pretty much that. From a perfectly pitched Terry Nation tribute to a morally complex historical, a sideways hop into a strange future, and a rompy encounter with William Shakespeare himself, I think these sets cover the full gamut of what the first Doctor's era can do."

Doctor Who: The First Doctor Adventures – Volume Four will be available from *bigfinish.com* in March 2020 and can be pre-ordered now, priced £24.99 as a collector's edition CD set or £19.99 to download.

Claudia Grant, David Bradley and Jamie Glover return as Susan, the Doctor and Ian.

YouTube Mission

UN
DEEP SPACE FORCE GROUP 1

Actors Marco Simioni (as Marc Cory) and Dan Gilligan (Gordon Lowery) on the set of *Mission to the Unknown* with Andrew Ireland.

A Dalek from the 2019 version of *Mission to the Unknown*.

The 2019 version of the missing 1965 *Doctor Who* episode *Mission to the Unknown* is now available to watch on the BBC's official *Doctor Who* channel on YouTube.

The episode was remounted by students at the University of Central Lancaster (UCLan) in February this year with the blessing of both the BBC and the estate of original writer Terry Nation.

Andrew Ireland, Pro-Vice Chancellor of Digital and Creative Industries at UCLan and the producer-director of the episode, tells **DWM**: "I'm writing this before the episode is made public... and I know this will be published *after* it's made public! So how do I feel about it, right now? Nervous. In a word. Because I'm a fan – and I know how critical fans can be! Also, proud. Because I'm proud of what our students, graduates and staff achieved.

"Having the BBC endorse the episode and publish it is, personally, a major career highlight. I hope people enjoy it. I hope it opens up the debate about 'remakes' as a viable method of bringing back to life those cruelly missing episodes.

"I hope everyone realises this was a university project, with a stretched budget, realised by enthusiasm, dreams and ambition. I hope people don't focus on the fact that the black Dalek isn't quite the 'correct' Dalek, but see instead the love that pours out of every pixel on screen. I want to thank everyone at the BBC and **DWM**, Nick Briggs [who provided the voice of the Daleks], Edward de Souza [who starred as Space Security Agent Marc Cory in the original version of *Mission to the Unknown*] and Peter Purves [who starred as Steven Taylor in the 1965-66 series of *Doctor Who*] for all their support. It's been a blast. And an honour." **DWM**

Twelfth Doctor Volume Two

The Doctor Who Companion: The Twelfth Doctor – Volume Two is out now. This lavish 100-page publication from the makers of **Doctor Who Magazine** takes an in-depth look at four stories from the 2014 series, which starred Peter Capaldi as the Doctor and Jenna Coleman as Clara: *Time Heist*, *The Caretaker*, *Kill the Moon* and *Mummy on the Orient Express*. The magazine is available from WH Smith priced just £7.99 and is also available as a digital edition from *pocketmags.com*

BBC
DOCTOR WHO
THE DOCTOR WHO COMPANION
THE TWELFTH DOCTOR

Build a Bear

BBC Studios has announced its first licensing partnership with Build-A-Bear, the popular global brand specialising in customisable stuffed toys, to create a new collection of plush animals, outfits and accessories based on *Doctor Who*. Products will launch online in both the UK and USA early in 2020.

Worlds Collide

DWM READER OFFER

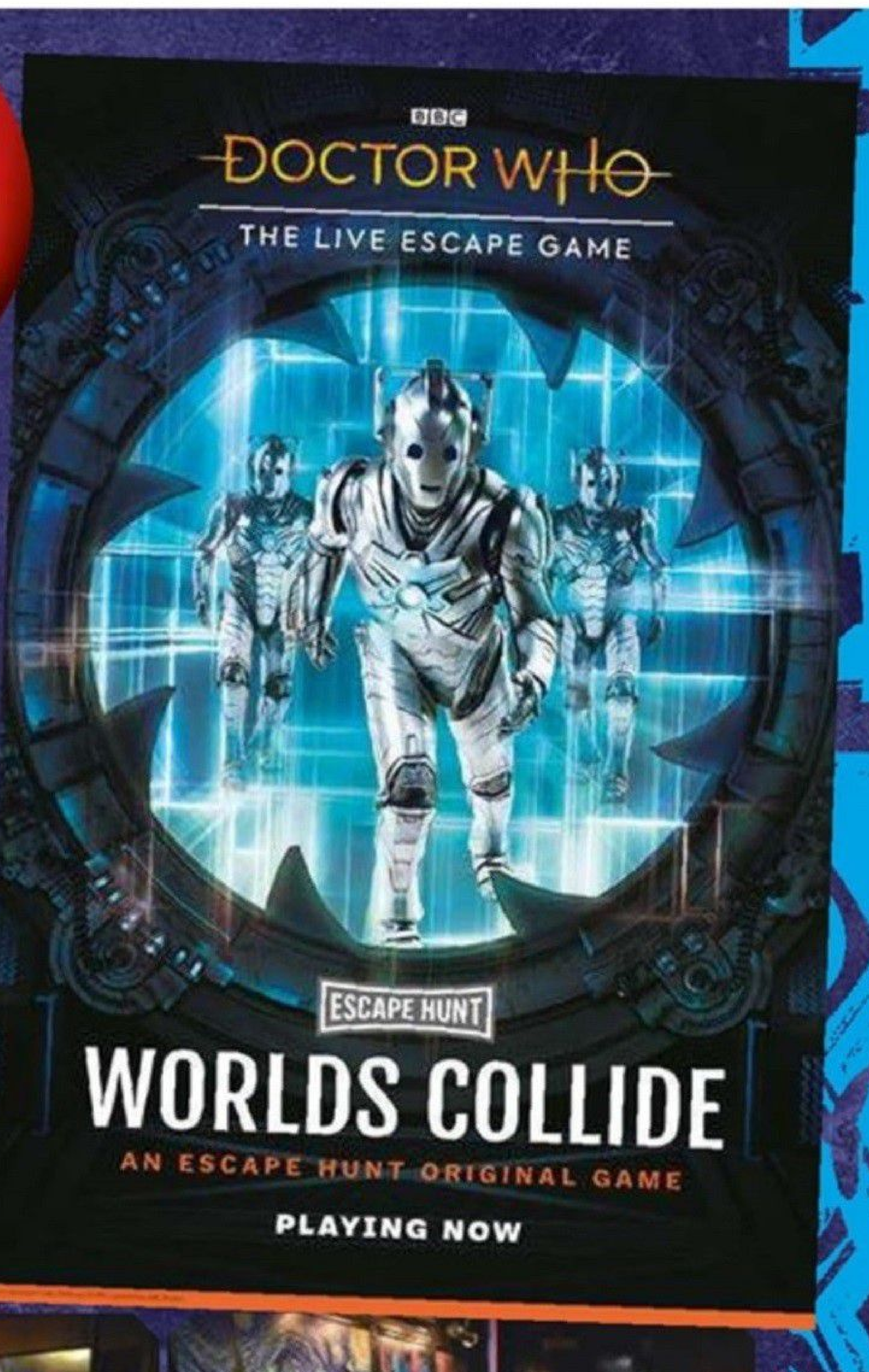
As part of our 40th birthday celebrations, **DWM** has teamed up with Escape Hunt, makers of the interactive *Doctor Who* escape room game *Worlds Collide*, to provide a discount for group bookings in its UK locations.

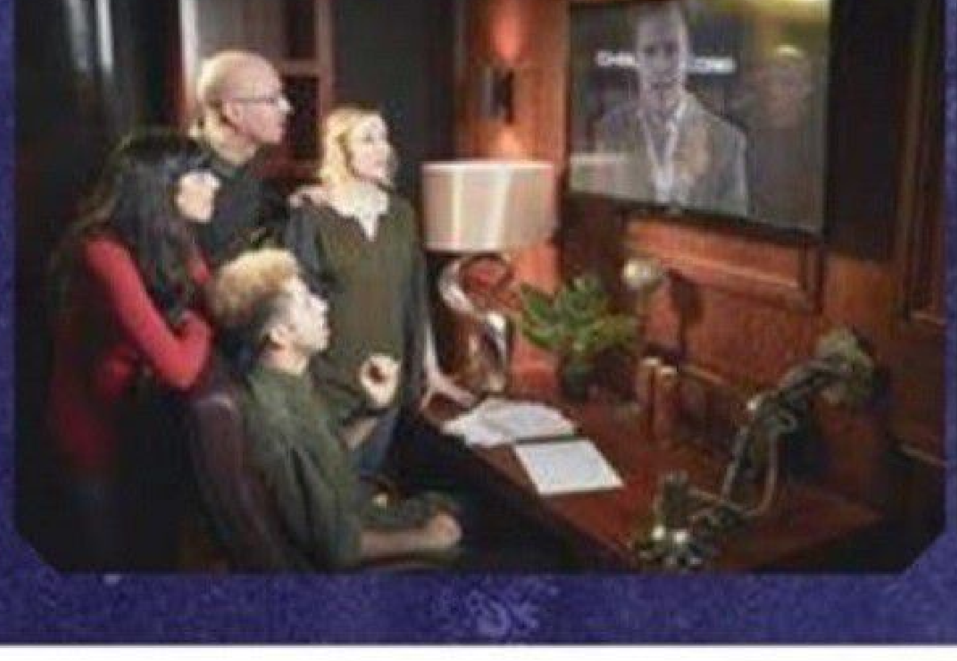
The Doctor needs you: a tear in space and time has been detected and the Cybermen are about to break through!

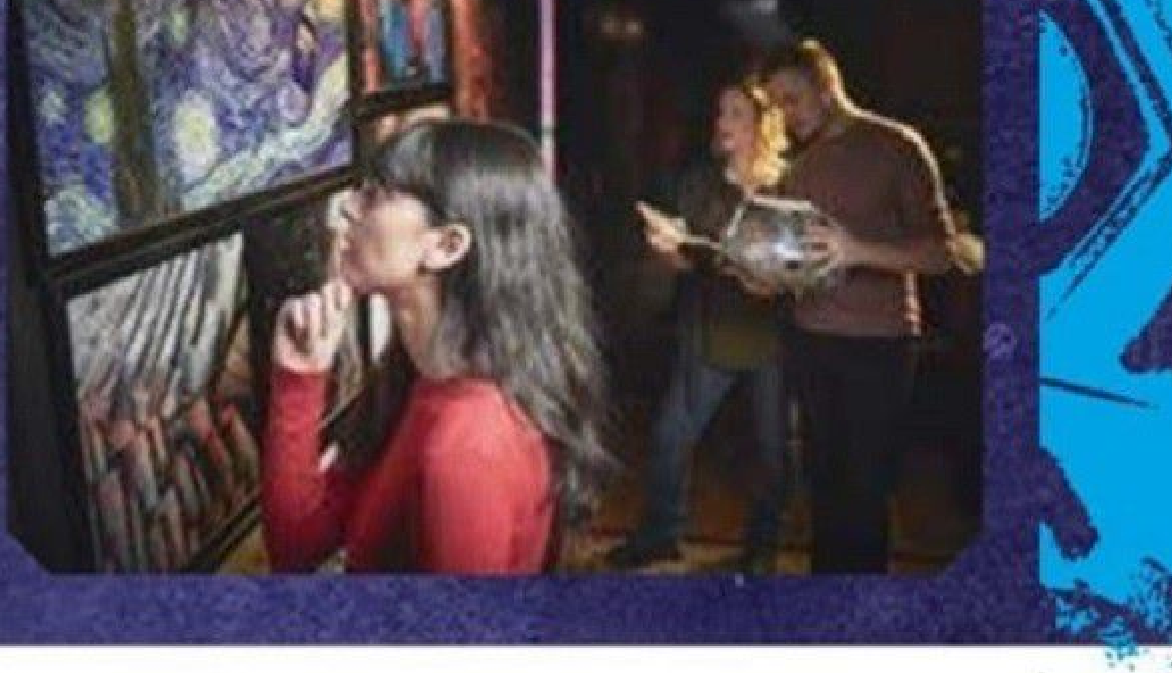
Step into the future. Enter the offices of ChronosCorp, where eccentric billionaire Alastair Montague's efforts to develop commercial time travel have caused damage to the fabric of space and time. In just 60 minutes the Cybermen will break through. The fate of the universe is in your hands. Take too long and the human race will be 'upgraded'...

Standard tickets for *Worlds Collide* are normally £23 per person (with concessions available at certain times for students and over 60s), but Escape Hunt is offering **DWM** readers '6 tickets for 5' and '5 tickets for 4' group booking deals at its venues in Birmingham, Bristol, Leeds, Manchester, Oxford and Reading.

To take advantage of this offer, visit *escapehunt.com*, select your venue and enter the promo code WORLDSCOLLIDE40 at the checkout. The offer is open from 17 October until 30 November 2019.



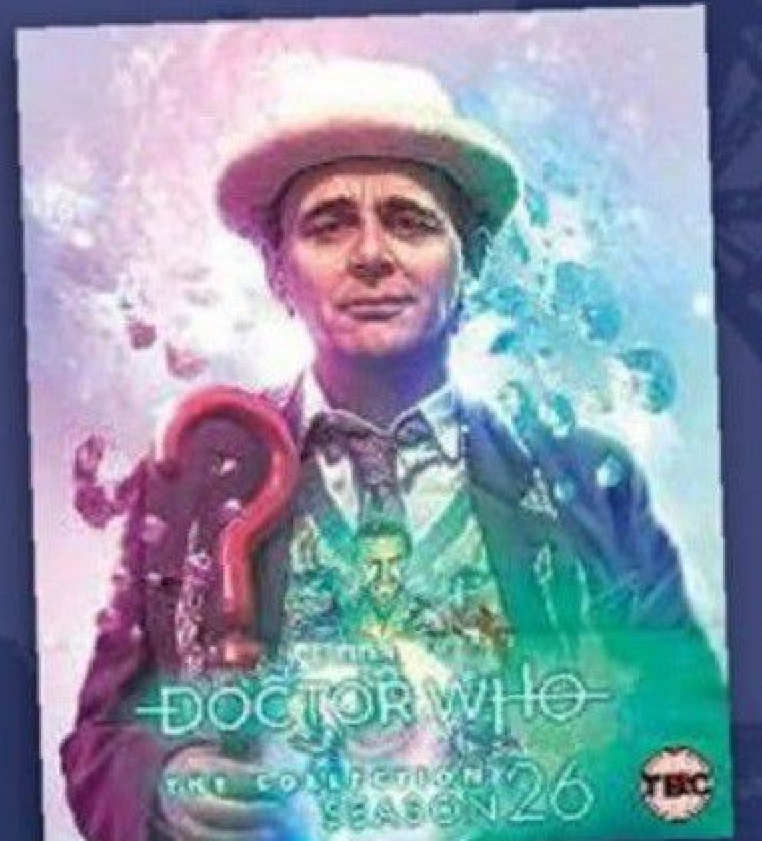




THE DOCTOR WHO MAGAZINE
40th Anniversary DVD

BBC
DOCTOR WHO
THE COLLECTION
DOCTOR WHO MAGAZINE
40TH ANNIVERSARY DISC
PG

To help celebrate **Doctor Who Magazine**'s 40th anniversary, our friends at BBC Studios have produced an exclusive DVD specially for our readers.



The content is selected from the *Doctor Who: The Collection* range of Blu-ray box sets, which BBC Studios has been releasing since last year to great acclaim. The disc includes material from the forthcoming *The Collection – Season 26*, which will be available from 23 December.

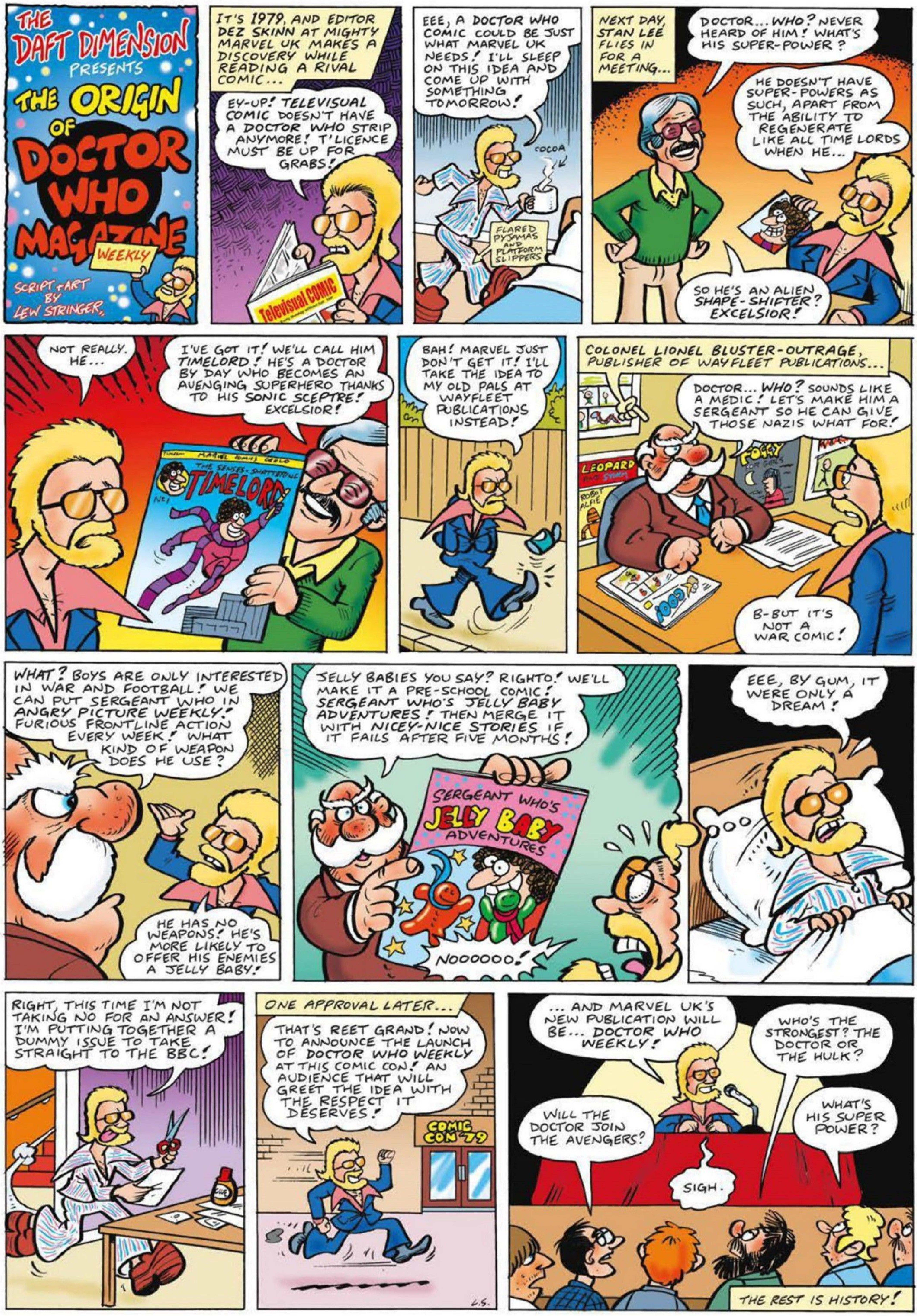
Included on your disc are excerpts from the following:

- ***Sophie Aldred: In Conversation***
  (from *The Collection – Season 26*)
- ***Showman: The Life of John Nathan-Turner***
  (from *The Collection – Season 26*)
- ***The Writers' Room: Season 26***
  (from *The Collection – Season 26*)
- ***Tom Baker: In Conversation***
  (from *The Collection – Season 12*)
- ***Behind the Sofa: Genesis of the Daleks***
  (from *The Collection – Season 12*)

Also included are all three complete bonus recipes from *The Doctor Who Cookbook Revisited* (*The Collection – Season 23*), plus the trailers for the box sets of Seasons 10, 18, 19, 23 and 26.

Another highlight – exclusive to this DVD – is *Messages from Space*, a special feature made to tie in with Season 18's *Logopolis* (1981). In this programme Janet Fielding and Sarah Sutton visit the Lovell Telescope at Jodrell Bank and talk to Professor Tim O'Brien. *Messages from Space* has only previously been seen in select cinemas in the USA and makes its worldwide debut on home media with this DVD. We hope you enjoy it!

Please note - this DVD is not available with the digital edition of **DWM**.


THE DAFT DIMENSION PRESENTS
THE ORIGIN OF DOCTOR WHO MAGAZINE WEEKLY
SCRIPT + ART BY LEW STRINGER,
IT'S 1979, AND EDITOR DEZ SKINN AT MIGHTY MARVEL UK MAKES A DISCOVERY WHILE READING A RIVAL COMIC...
EY-UP! TELEVISUAL COMIC DOESN'T HAVE A DOCTOR WHO STRIP ANYMORE! T'LICENCE MUST BE UP FOR GRABS!
Televisual COMIC
EEE, A DOCTOR WHO COMIC COULD BE JUST WHAT MARVEL UK NEEDS! I'LL SLEEP ON THIS IDEA AND COME UP WITH SOMETHING TOMORROW!
COCOA
FLARED PYJAMAS AND PLATFORM SLIPPERS
NEXT DAY, STAN LEE FLIES IN FOR A MEETING...
DOCTOR... WHO? NEVER HEARD OF HIM! WHAT'S HIS SUPER-POWER?
HE DOESN'T HAVE SUPER-POWERS AS SUCH, APART FROM THE ABILITY TO REGENERATE LIKE ALL TIME LORDS WHEN HE...
SO HE'S AN ALIEN SHAPE-SHIFTER? EXCELSIOR!
NOT REALLY. HE...
I'VE GOT IT! WE'LL CALL HIM TIMELORD! HE'S A DOCTOR BY DAY WHO BECOMES AN AVENGING SUPERHERO THANKS TO HIS SONIC SCEPTRE! EXCELSIOR!
MARVEL COMICS GROUP
THE SENSES-SHATTERING TIMELORD
No1
BAH! MARVEL JUST DON'T GET IT! I'LL TAKE THE IDEA TO MY OLD PALS AT WAYFLEET PUBLICATIONS INSTEAD!
COLONEL LIONEL BLUSTER-OUTRAGE, PUBLISHER OF WAYFLEET PUBLICATIONS...
DOCTOR... WHO? SOUNDS LIKE A MEDIC! LET'S MAKE HIM A SERGEANT SO HE CAN GIVE THOSE NAZIS WHAT FOR!
LEOPARD
STORM
ROBOT ALFIE
FOGGY FOR GIRLS
COOL
B-BUT IT'S NOT A WAR COMIC!
WHAT? BOYS ARE ONLY INTERESTED IN WAR AND FOOTBALL! WE CAN PUT SERGEANT WHO IN ANGRY PICTURE WEEKLY! FURIOUS FRONTLINE ACTION EVERY WEEK! WHAT KIND OF WEAPON DOES HE USE?
HE HAS NO WEAPONS! HE'S MORE LIKELY TO OFFER HIS ENEMIES A JELLY BABY!
JELLY BABIES YOU SAY? RIGHTO! WE'LL MAKE IT A PRE-SCHOOL COMIC! SERGEANT WHO'S JELLY BABY ADVENTURES! THEN MERGE IT WITH NICEY-NICE STORIES IF IT FAILS AFTER FIVE MONTHS!
SERGEANT WHO'S JELLY BABY ADVENTURES
NOOOOOO!
EEE, BY GUM, IT WERE ONLY A DREAM!
RIGHT, THIS TIME I'M NOT TAKING NO FOR AN ANSWER! I'M PUTTING TOGETHER A DUMMY ISSUE TO TAKE STRAIGHT TO THE BBC!
ONE APPROVAL LATER...
THAT'S REET GRAND! NOW TO ANNOUNCE THE LAUNCH OF DOCTOR WHO WEEKLY AT THIS COMIC CON! AN AUDIENCE THAT WILL GREET THE IDEA WITH THE RESPECT IT DESERVES!
COMIC CON '79
L.S.
... AND MARVEL UK'S NEW PUBLICATION WILL BE... DOCTOR WHO WEEKLY!
WHO'S THE STRONGEST? THE DOCTOR OR THE HULK?
WILL THE DOCTOR JOIN THE AVENGERS?
WHAT'S HIS SUPER POWER?
SIGH.
THE REST IS HISTORY!

Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets

Send your letters to:

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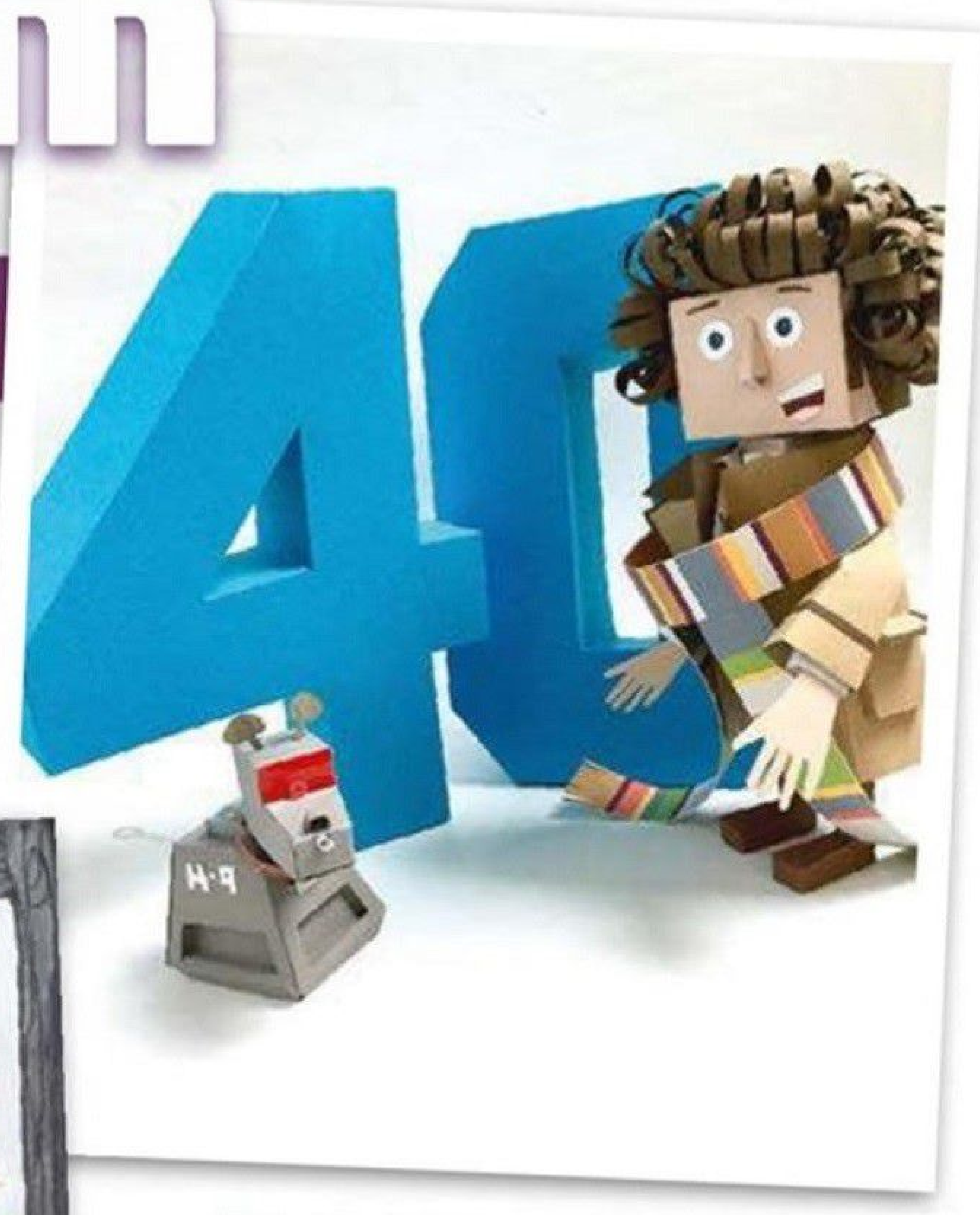


The Fourth Doctor and K9 wish **DWM** a happy 40th birthday. Art by Ryan Hall.

DWM celebrates its 40th birthday this month. We've been inundated with letters telling us how you discovered the mag...

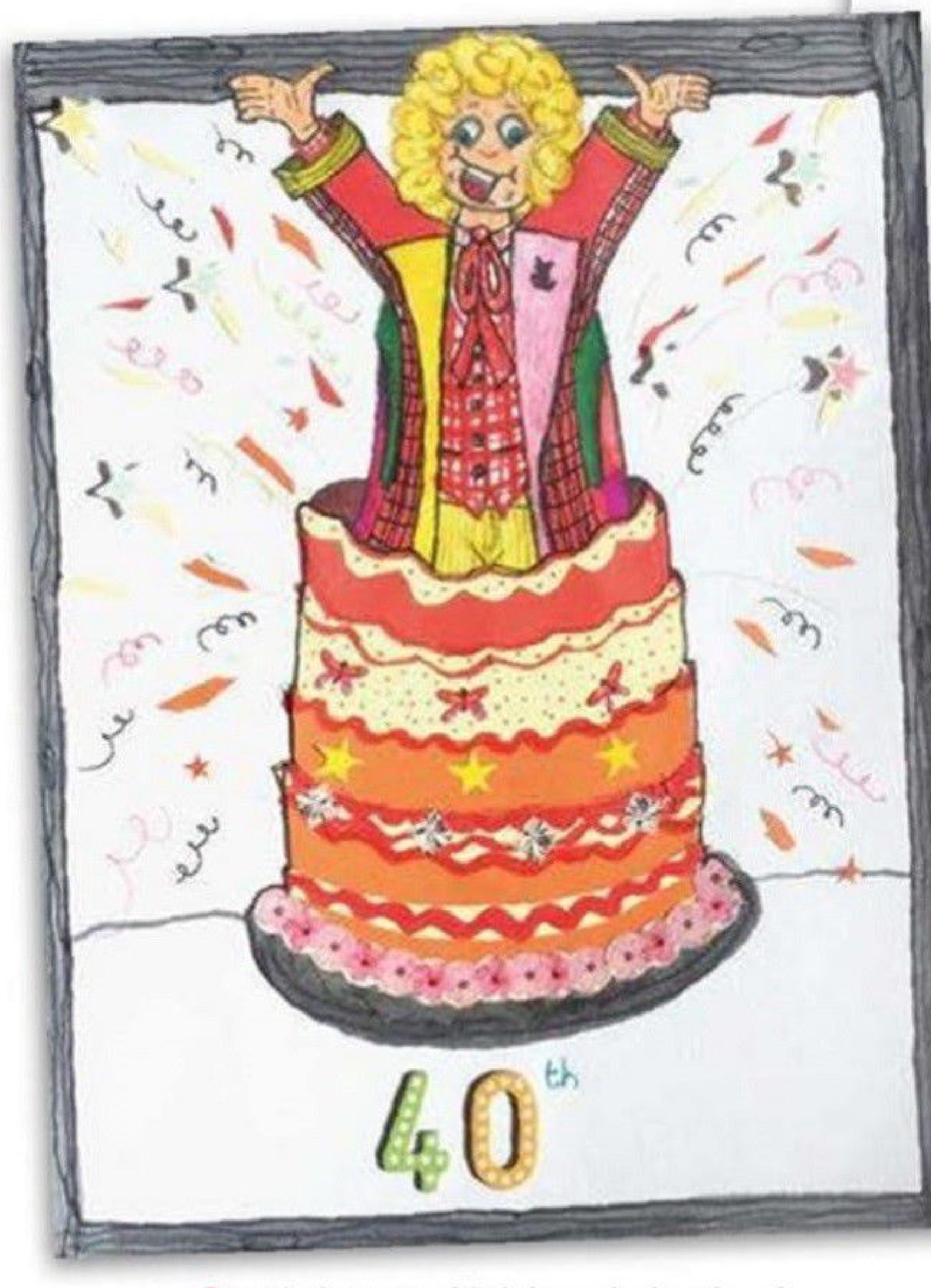
LIFE BEGINS AT 40!

MICHAEL STEAD EMAIL

I still have a vivid memory of my newsagent, Mr Needham, telling me in the autumn of 1979 that a new magazine was coming out. He knew I liked *Doctor Who* and he also happened to be the father-in-law of Graham Williams, who was then the producer of the TV series. So when the first copy of *Doctor Who Weekly* arrived, I also got a Target book – *Horror of Fang Rock* – signed by Tom Baker. I've bought every issue ever since (and some, like the recent **DWM** Target Books special, twice). Can I send you the bill to have my floors reinforced?!

TIM DICKINSON (41) PLYMOUTH

It's about time I wrote a letter to **DWM** – it's been part of my DNA for pretty much my entire lifetime. The first copy I bought was issue 87 in 1984, the one with the Master chuckling to himself on the cover. I coloured in the comic strips – now I look back at this as sacrilege! I remember Dogbolter, Frobisher, the *Archives*, *Matrix Data Bank*... the list goes on. Features might come and go, but there is one constant over the decades – the excitement when the mag slips through my letterbox. Happy 40th **DWM**. Top work and may you continue forever.



A Sixth Doctor birthday cake by Cheryl.

SIMON STABLER EMAIL

I've been reading the magazine since 25 November 1983 (my mum handed me my first copy after we'd finished watching *The Five Doctors*) and I've been hooked ever since.

I attended the 10th anniversary **DWM** signing session at Cafe München in London, getting my copy of issue 154 autographed by Sylvester McCoy, artist Alister Pearson and a chain-smoking John Nathan-Turner [producer], but sadly lost the magazine during a house move some years back.

It was a very popular event, demonstrating the high regard the magazine is held in. We must have queued for an hour or so to meet the celebrities but were kept entertained by cosplayers, including a chap dressed as a Cyberman from 1967's *The Moonbase*. The day was topped off by a visit to Forbidden Planet and the short-lived Space Adventure, which, as well as having some recent *Doctor Who* props on display, was home to Starship 3001 – at the time the world's largest flight simulator.

It's a cliché to say "here's to another 40 years" but I wouldn't put it past **DWM** to be still be on the shelves in 2059, still uncovering new facts about the production of *An Unearthly Child*.

STAR LETTER

£5 TO BE WON!

Crazy Caption 1

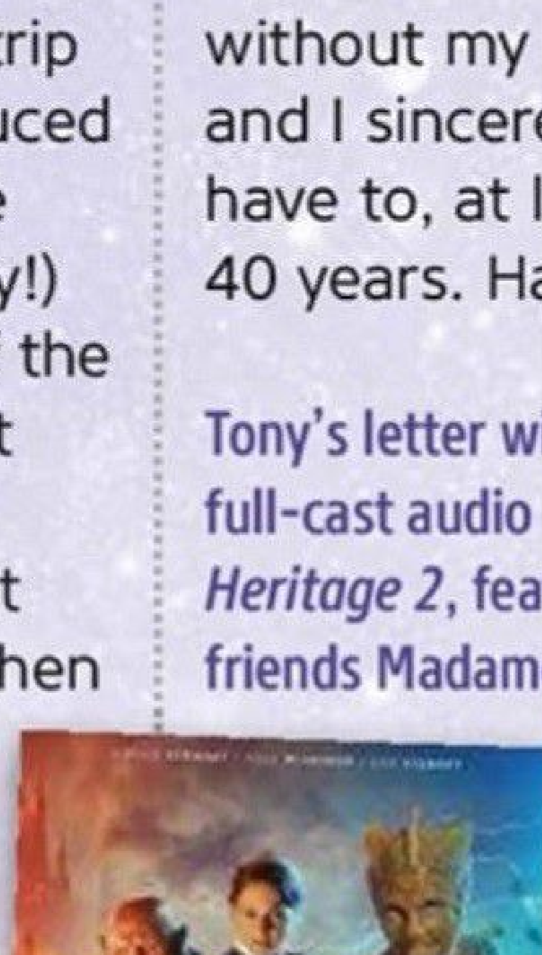
VISAS
IMMIGRANT VISAS
NON-IMMIGRANT VISA

A page from the first issue of *Doctor Who Weekly*.

TONY INGRAM EMAIL

It's pretty rare these days for a magazine to reach 40 years. It's pretty rare these days for a magazine to reach four, come to think of it. And yet **Doctor Who Magazine** just keeps going. OK, there have been a few changes along the way; it's not a weekly anymore, the comic strip content has been reduced (boo!), the articles are far more in-depth (yay!) and there's no sign of the *Crazy Caption* contest (why?!). But on the whole it's still as great as it was way back when Dez Skinn first came up with it, and it's still as much a part of my life as it was when I was nine years old and eagerly picking up the second issue from Fosdicks in Penge High Street. (I'd missed the first issue somehow, and it took me ages to find a copy later.) There are some things I love, the comic strip among them. There are some things I tend to skip, like all the cosplay. But I can't imagine life without my regular **DWM**, and I sincerely hope I don't have to, at least for another 40 years. Happy birthday!

Tony's letter wins him a copy of the full-cast audio *The Paternoster Gang: Heritage 2*, featuring the Doctor's friends Madame Vastra, Jenny and Strax. The box set is available now from *bigfinish.com*, priced £24.99 (CD) and £19.99 (download).



BEN JACKSON EMAIL

I only started reading **DWM** a couple of months ago – wow, that's lots of back issues! It's really a very amazing magazine and I wish I realised much sooner. I look forward to reading all the upcoming issues and I think it's amazing that, in such a broad community as *Doctor Who* fandom, **DWM** has something for everyone.

KEITH LAWRENCE TRURO

I have collected the magazine since its first issue and am delighted by its longevity and relevance.

My strongest memory of it is from 1980, when I was devastated that I could not find my weekly fix and thought that the mag had been cancelled. I went into my local newsagent every day for three-and-a-half weeks in the hope it had been put in the wrong place. Imagine my delight when I discovered that the *Weekly* had regenerated into the *Monthly*!

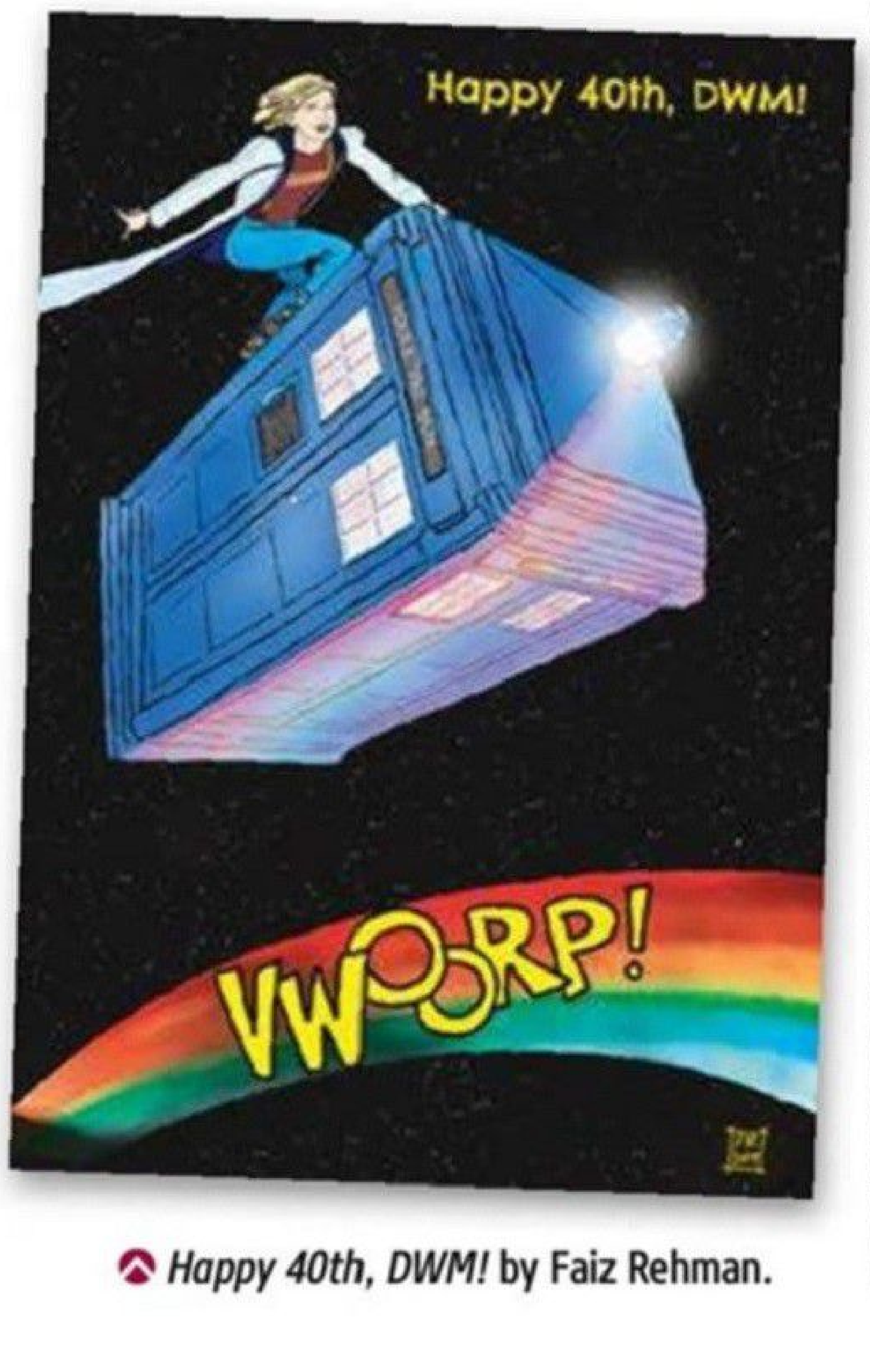
Bernard Cribbins with a portrait of himself as Wilf Mott, by Bethan Applegarth.

STE CARRUTHERS WIGAN
I was born in 1993, during the mystical 'wilderness years' when the series was off the air. I remember seeing one of my dad's *Doctor Who* videos in the 90s, then watching the UK Gold repeats. Then, one evening while shopping with my parents in Wigan for last-minute Christmas presents, I spotted an issue of **Doctor Who Magazine** on the shelves in WH Smith. I went mad. If I wanted anything, it was this. Now I'm 25, I subscribe, and I've saved every issue since my parents bought me my first. God bless **DWM**.

RICHARD MARSON EMAIL
DWM and I go back a long way. I became a proper *Who* fan (rather than merely a loyal viewer) when I was sent away to school in the late 70s. A world which owed more to Dickens, and unrecognisable today; no smartphones or Internet. One day, I spotted another boy reading a copy of **DWM**, one of the first monthly issues. I was immediately hooked. It wasn't long before I thought that I'd like to contribute. With the confidence of youth, I saw no barriers and, through a school friend, managed to arrange an interview with actress Louise Jameson. She made it seem easy. My mum typed up my efforts and I sent it in to the editor, Alan McKenzie, with a hilariously pompous covering letter, which I fondly imagined sounded grown-up and professional. Reader – he bought it! And said he wanted more. It wasn't until we eventually met for lunch he realised that he'd hired a callow but keen 17-year-old.

Alongside school and university, I worked on **DWM** for four very happy years; interviewing, reviewing, going to studios and film locations, writing many thousands of words. Looking back, a lot of it was tripe (3,000 words on alien worlds, anyone?), but the magazine was voracious and we simply didn't have the time or access to research in depth; nor did the editors with whom I worked want the magazine to feel like a fanzine, ruling out certain interviewees and subjects. But it was all driven by huge enthusiasm and I'll be forever grateful for many professional lessons learnt, which gave me a great foundation for the start of my subsequent career in television.

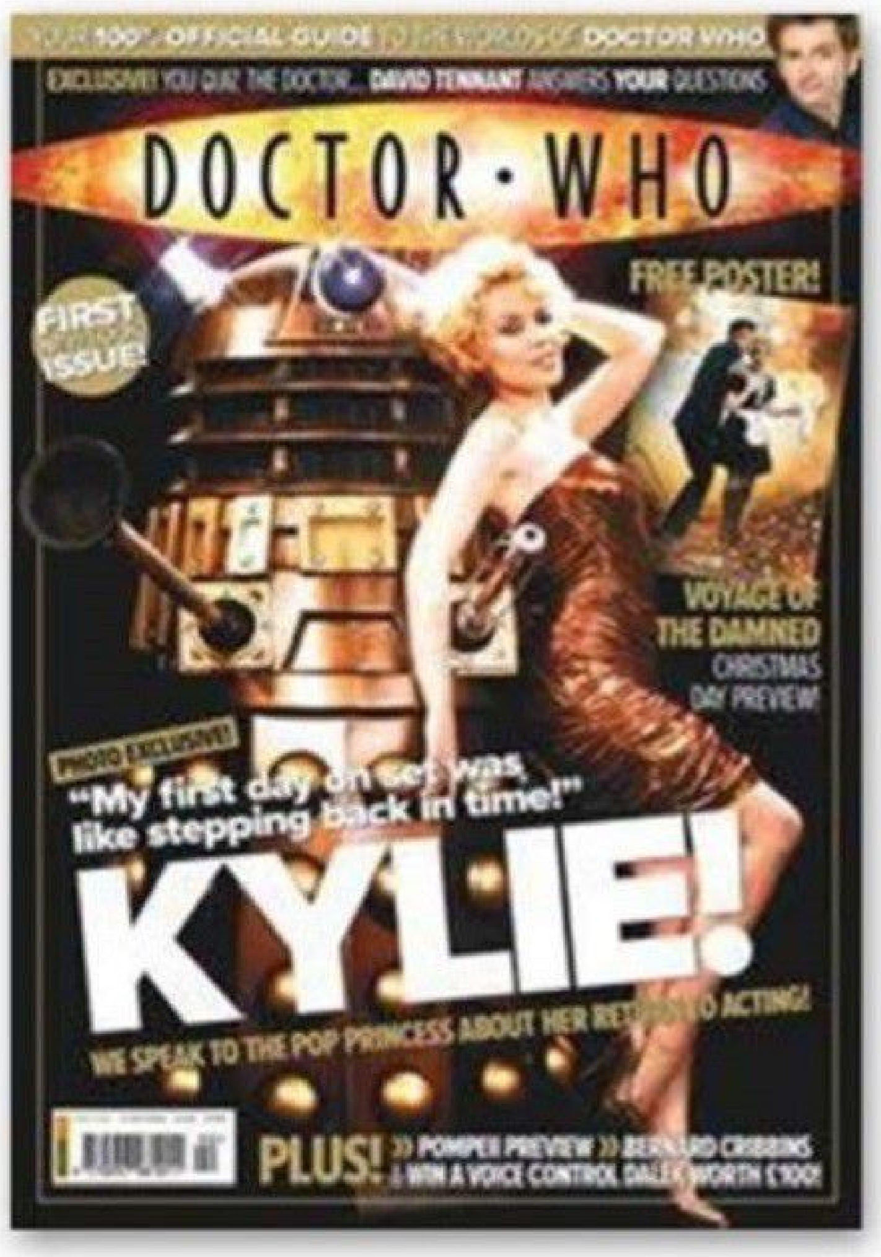
I've kept up with the magazine ever since, and it is wonderful to see it today, looking still fresh and full of great content after four decades. It was and is powered by such a genuine love of the show and that's a constant which is joyous and deserves celebration.


Happy 40th, DWM!
VWOORP!

Happy 40th, DWM! by Faiz Rehman.

JEFF GODDARD EMAIL
Many congratulations to all of you at **Doctor Who Magazine**, and all who have been involved since *Doctor Who Weekly* on reaching such a remarkable anniversary. So many of the great and good have passed through the pages of your mag and it endured the 'wilderness years' where lesser magazines dedicated to a television show would have disappeared. Surely a sign of not only the show's but the magazine's own enduring popularity and quality. Long may it continue!

ROBERT SLATER (23) EMAIL
It seems only yesterday I was on holiday in Aberystwyth in late 2007, bored out of my 11-year-old mind when I spotted **Doctor Who Magazine** on the shelves of the local WH Smith. It was Issue 390, with Kylie Minogue posing with a Dalek emblazoned on the cover. I instantly begged my mum to let me get it (mainly because it was *Doctor Who*, partly because of Kylie) and devoured it, reading it from front to back repeatedly before negotiating with my parents to let me become a subscriber. You could say that the rest is history.



I'm 23 now and haven't missed an issue since that fateful day in Aberystwyth. Reading **DWM** over the last 12 years or so and seeing the quality articles published in it every month has played a big factor in my decision to pursue a career and degree in writing, so **DWM** has a lot to thank for what I've done with my life. Happy birthday **DWM**, here's to you.

SIMON FOX EMAIL
DWM is less than a year younger than me, and I first discovered it in 1989 as *Doctor Who* went on its lengthy break. It was a lifeline, and I devoured every issue, learning all about the latest books (back then, the Virgin *New Adventures*) and obscure details of the series' lengthy history. The comic strips, too, brought me utter joy. **DWM** 'kept the flame lit' during those years and deepened my appreciation for the programme. I became as much a fan of the magazine as I did of the programme that spawned it. →

WHO TUBE

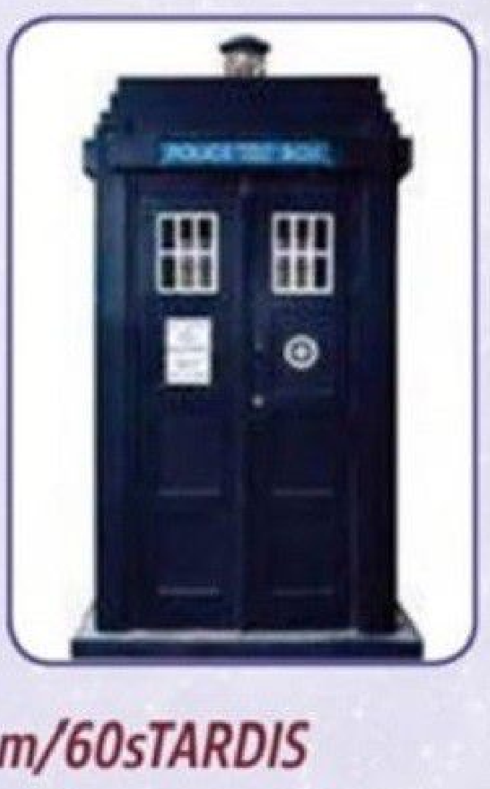
This issue's selection of *Who*-related videos...

A trailer for the new virtual reality game *The Edge of Time* gives a taste of how you can actually *be* in a *Doctor Who* adventure.
Go to: *tinyurl.com/EdgeTrail*

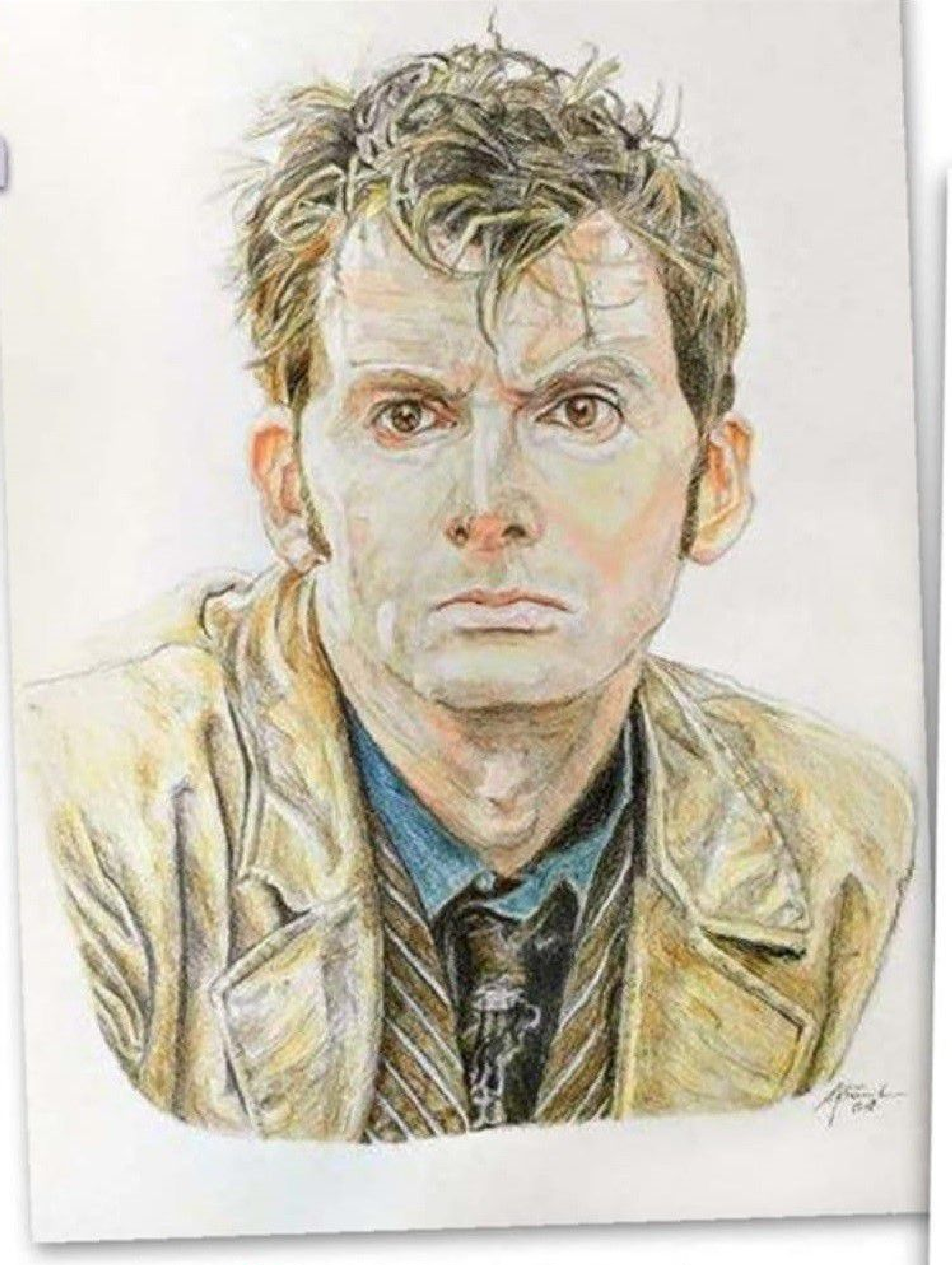
The Doctor dances! See David Bradley, who played the First Doctor, get up and groove to Jack Savoretti's track *Youth and Love*.
Go to: *tinyurl.com/BradleyDance*

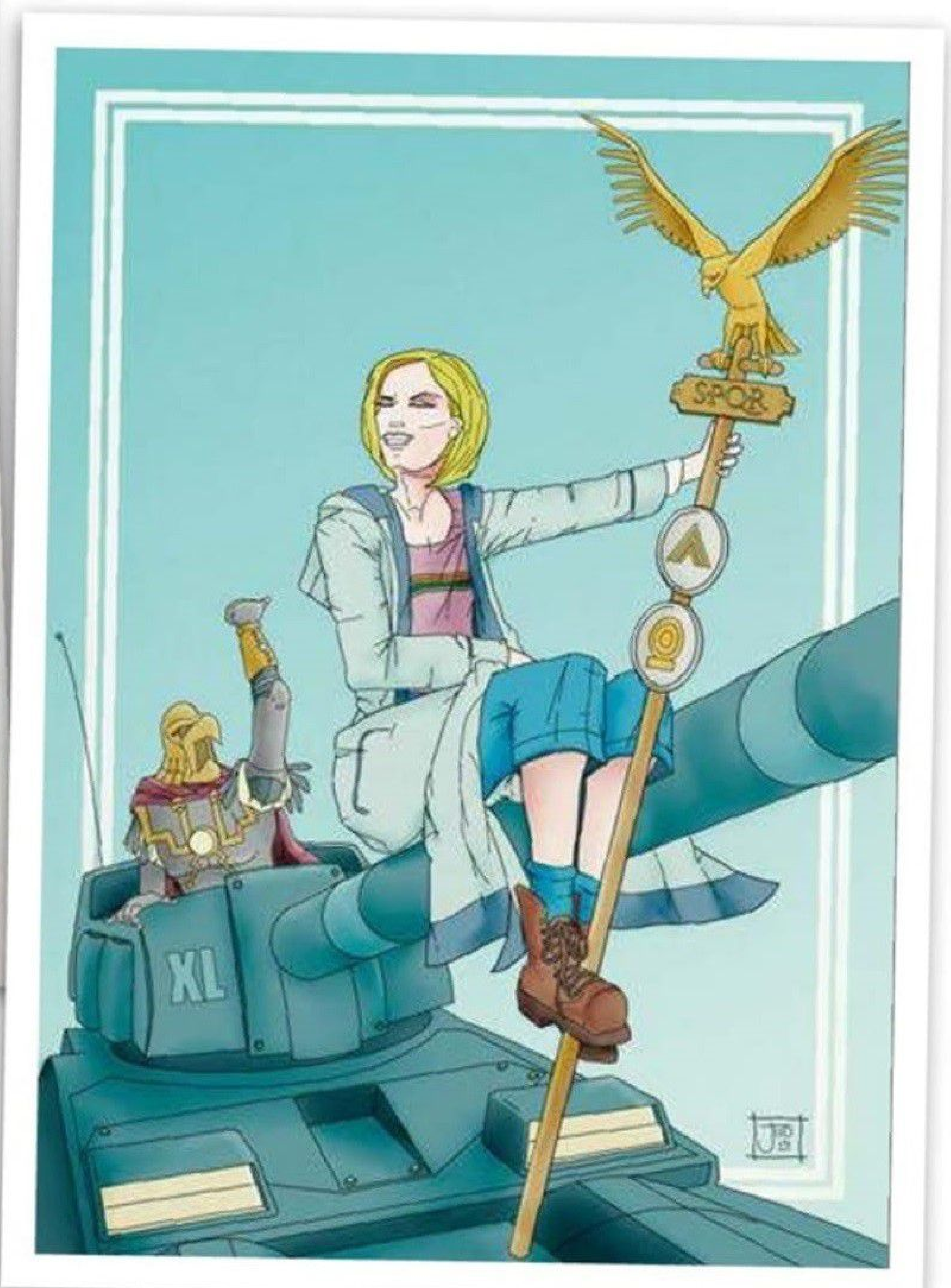
In September 2019 Ninth Doctor Christopher Eccleston made his first convention appearance in the USA, at the Rose City Comic Con.
Go to: *tinyurl.com/EcclesTalks*

Dominic G Martin *is* the Doctor in this fan-made video, which tells an all-new adventure for a future incarnation of the Time Lord.
Go to: *tinyurl.com/PurpleDoc*



Discover what happened to the TARDIS prop from the 1960s Dalek films in this meticulously researched mini documentary.
Go to: *tinyurl.com/60sTARDIS*





The Tenth Doctor by Alan Peacock.

'Tanks' for the Memories by Mi-Jei.

ON TWITTER...

@Matt_Holsman Lovely to read nearly 20 full pages about John Nathan-Turner celebrating his life and his era of *Doctor Who* in **DWM** 543. The series might not be perfect at times, but I love all *Doctor Who* and JNT is responsible for a huge piece of that.

@OscarGrouchos What a wonderfully evocative piece about JNT by Stephen Cranford in **DWM** 543. It was a balanced and complex piece about a talented showman. Enriching read. Kudos due. He sounds like marvellous company.

@dougray71 What a fantastic **DWM** issue 543 was. The love for JNT made me so happy. Brought a wee tear to my eye. Wish he was still here to hear his views on the DVDs. A lost hero.

@FinishedZine The JNT features were great. He cast all his Doctors well, and while there are things I enjoy and dislike in his tenure, he always fought to keep *Doctor Who* alive, in the BBC and the press.

@Oldmankrondas God, I love **DWM**. Where else would I find out about Ron Grainer's tangential influence on the score for *Bad Timing*, one of my favourite Nic Roeg films?

→ When the show came back, I was by then living in London, and I remember picking up an issue of the new-look magazine from the shop in King's Cross station. I remember being worried that a new series would somehow irrevocably change my favourite magazine. I needn't have worried. It just regenerated, and it only got better. Suddenly, *Doctor Who* was back on TV, modern and cool again. And **DWM** was right there with it, riding the crest of the wave.

All these years later and I'm still buying the mag, still enthralled, and still loving the comic strip. Throughout the many changes in my life, it has remained a constant, and is still unmissable. Every issue bar a handful, stretching back to the early 1990s, still resides in my loft. One day I will have to face properly filing them all. Maybe not today though...

Happy birthday **Doctor Who Magazine**! Welcome to your 40s!

Thanks to everyone who wrote in wishing us a happy birthday – we love you all!

SURPRISED AND DELIGHTED

MARK CAMPBELL EMAIL

Fascinating quintet of John Nathan-Turner pieces in **DWM** 543. The interviews explored what he was like as a man – flawed, like we all are, but hugely loyal, generous and entertaining – while the articles dwelt on the positive effect he had on the show, something we can now see more clearly with hindsight.

I was lucky enough to interview JNT in 1983 for my fanzine *Skonnos*. I was so excited that I kept butting in before he'd finished answering my questions, so in no uncertain terms he told me off for interrupting him!

THE UNTOLD STORY

CRAIG ELLIOT BRIDGEND

I have just finished reading the final part of the interview with Eric Saward and thoroughly enjoyed it. His arrival as script editor coincided with my first, proper introduction to *Doctor Who*, so, unknown to my nine-year-old self, he played a huge role in shaping the programme I have loved ever since.

His thoughts on Season 23 were a delight to read and, though it may not have turned out as originally envisioned, I think it was still a valiant effort, considering all the things going against it, not least among them the untimely death of writer Robert Holmes. I have long wondered how Season 23 would have ended, how Eric and Robert had planned the serial's ending. Eric discussed the proposed cliffhanger ending, disliked by JNT. Maybe one day we will be treated to the full story, as originally conceived – a Season 23B, if you will.

You'll be pleased to know, Craig, that the Season 23 Blu-ray box set (out now, RRP £56.16) has plenty more information on what would have happened in Eric's version of *The Trial of a Time Lord*'s final episode.

PAT REMEMBERED

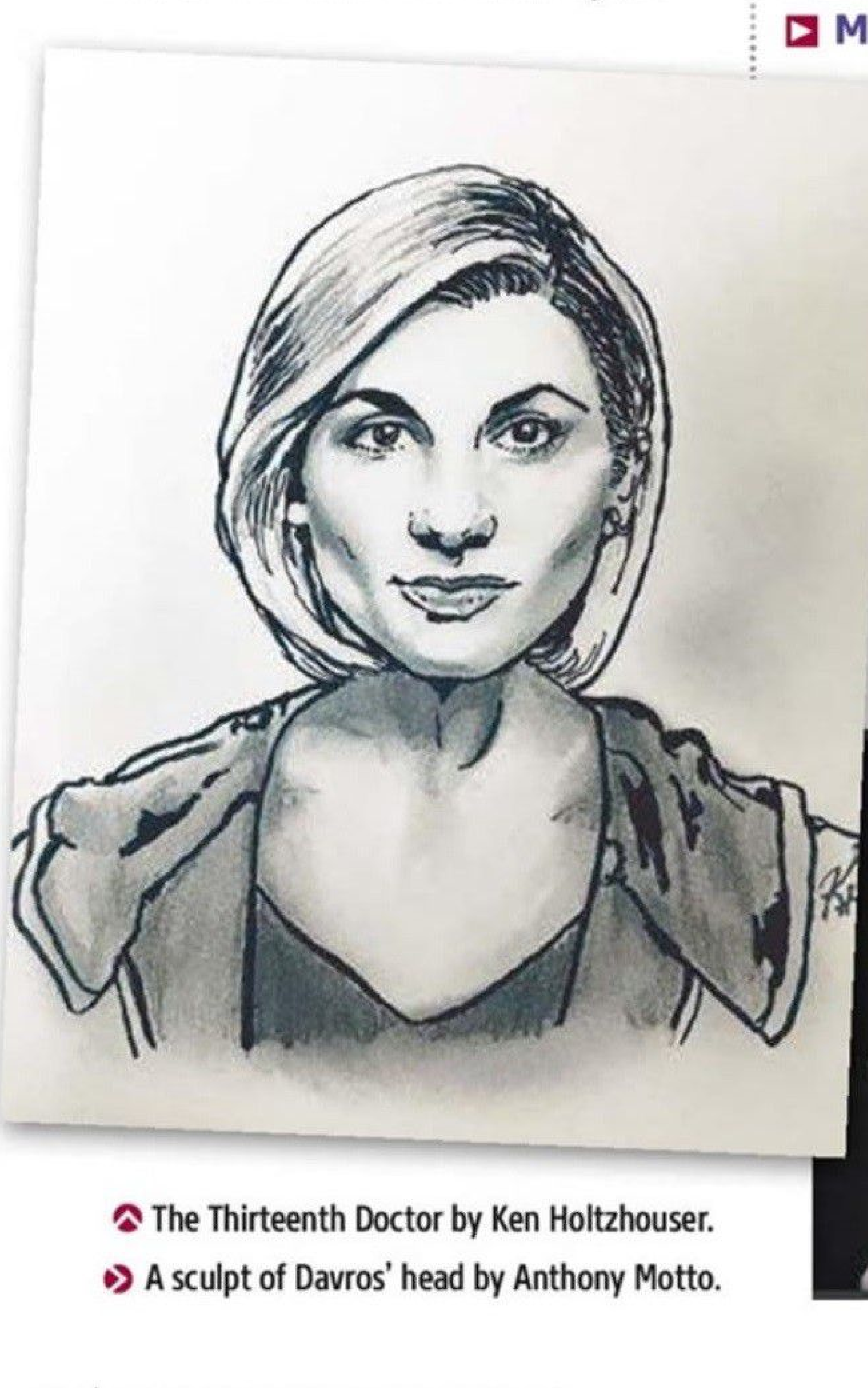
TOBY HADOKE EMAIL

You may recall that in **DWM** 537 I found out a little, but not much, about ubiquitous walk-on actor Pat Gorman, who died last year. There was still some mystery surrounding him, though, and I was determined to keep digging. So, since **DWM** published that piece I've found out extra information and spoken to more people who knew him, including his widow, his daughter and a fellow actor by the name of Tom Baker. So if your readers want to discover anything else about Pat, that unsung hero of the small screen, they might want to check out my blog at *tinyurl.com/PatGorman*

The family wanted **DWM** and the fans to know how happy they were that Pat was remembered.

Many thanks for sharing that with us, Toby. That's all for this issue – please keep writing in to *dmw@panini.co.uk*

DWM



The Thirteenth Doctor by Ken Holtzhouser.

A sculpt of Davros' head by Anthony Motto.

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Russell T Davies

In the first of this issue's showrunner interviews, the man who brought *Doctor Who* back to television describes how **DWM** remained a central part of his ambitions.

Interview by **MARCUS HEARN**

Russell T Davies' long relationship with **Doctor Who Magazine** began in his home town, Swansea. "I bought issue 1 in the Sketty Park newsagent's next to my school," he says. "I hadn't even heard about it – hadn't seen any of the adverts. I simply walked into the newsagent's, probably to buy a Mars Bar or something, and there was Issue 1 of *Doctor Who Weekly*! It was a dream come true. All those photographs! I loved the archive features. And the comic strip! Dave Gibbons, one of the finest comic-strip artists in the world. During that first year of *Doctor Who Weekly* I remember that distribution was slightly dodgy. If it didn't turn up in that newsagent's I'd have to walk two miles across town to get it in another shop."

For Russell, the purchase of *Doctor Who Weekly* was part of lifelong ritual. "I never subscribed," he says. "I enjoy the hunt for a magazine. I'm a proper magazine buyer, although since I took over the show **DWM**'s been delivered to me. I love that, but in a way it also makes me slightly sad."

Pre-production of Russell's first series of *Doctor Who* began in 2003. You'd think that the epic task of starting the show from scratch wouldn't leave much time to consider the official magazine. "Actually the magazine was *very* high on my list of priorities," he insists. "I'd loved **DWM** for all those years, and I wanted a new generation of kids and viewers to come along and love the show, and all the spin-off material as well – including the magazine. I can't tell you how many conversations I had about **Doctor Who Magazine** at that time. I'm not kidding – I used to say, 'There is *Doctor Who* and there is **Doctor Who Magazine**, and they're both very, very important things.'"

Russell used a copy of issue 336 (published in October 2003) to help him explain how he wanted the magazine to reflect the new series. "Ben Cook had done that report on Richard E Grant recording *Scream of the Shalka*. They locked him in a cupboard. Do you remember that?"

They did what to him?! "Well they didn't exactly lock him in a cupboard, but when he turned up at the recording the BBC were so horrified that they made him sit outside. He had to do an interview with Richard E Grant in two minutes flat, in the car park. I kept that issue and I used to take it into meetings with BBC Publicity. I said, 'This is never, *ever* happening on my show. Read this, so it can never happen again.'

"I love talking about this," says Russell, the room echoing with his infectious laughter. "I should start doing conventions!"

When he arrived at the BBC, Russell was surprised to find some people who weren't aware that **DWM** existed. "I had to educate them to get used to the existence of the magazine," he says. "When we cast Chris Eccleston, I set up an interview with Chris and the editor, Clayton [Hickman]. I did that on my own – I didn't go through the Publicity Department. When it was published the Publicity Department was kind of justifiably furious that an interview had been released without their say-so, supervision or even knowledge. They summoned me down to London and I got taken into a little room in Broadcasting House. They'd brought me in to tell me off, only to discover that they'd fallen into my trap. They were there for *me* to tell *them* off! I told them that *this* was the sort of access I wanted the magazine to have, and that I wanted the magazine to have photographic back-up. This was how it was going to run. I shocked the system into action."

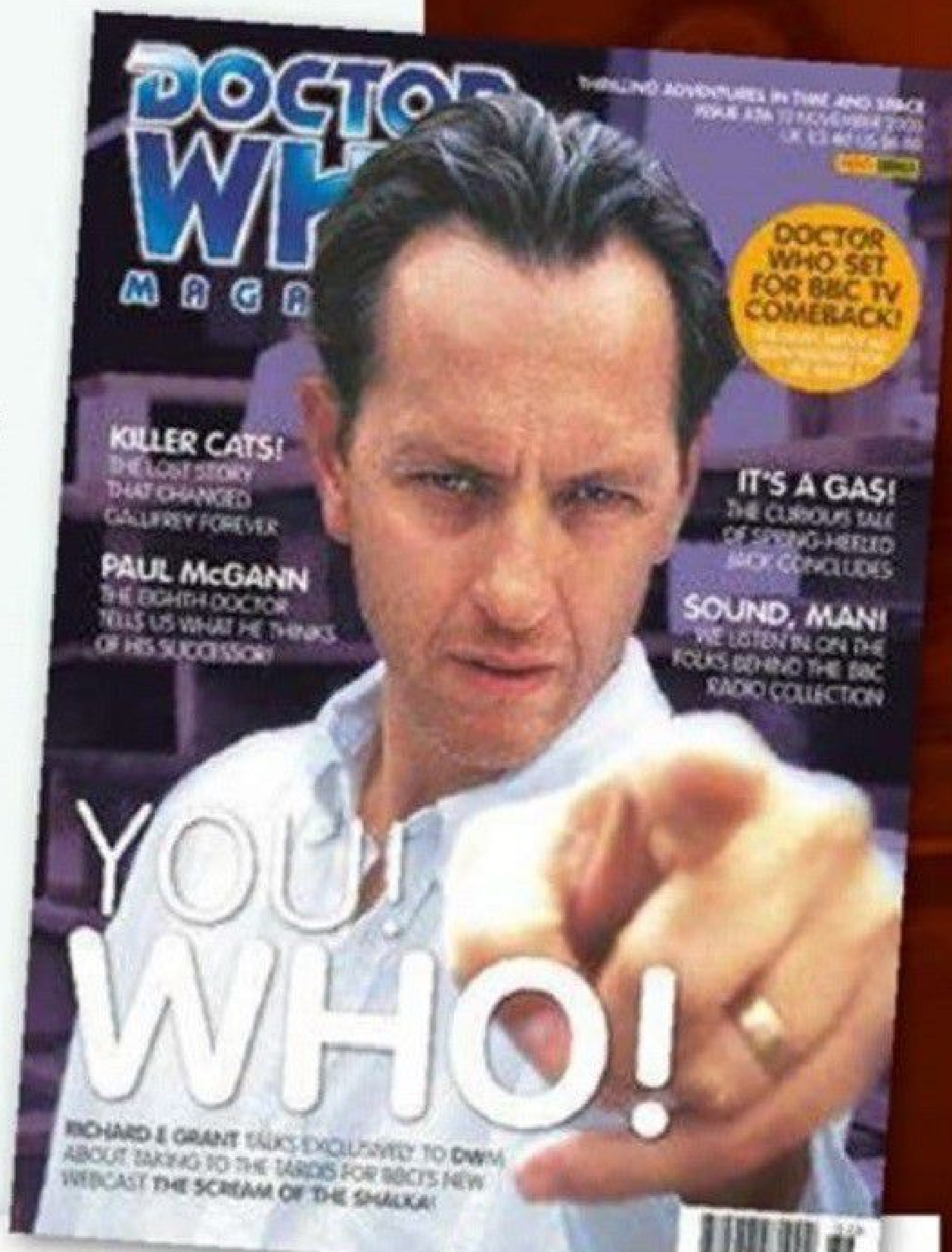
> "I used to say, 'There is *Doctor Who* and there is Doctor Who Magazine, and they're both very, very important things.'"

Fortunately for the **DWM** editor, the strategy proved successful. "I *was* taking a risk with Clayton," admits Russell, "but let's face it – at that time I was in charge of the show, so it wasn't going to backfire. I knew how much clout I had. Clayton was brilliant and marvellous, but it would have been very difficult for him to do something like that. And to be fair to all the departments, like Publicity and Pictures, there was a lot of respect for the production team.

"It's very easy to tell this story and make myself the hero, while making them sound like the enemy, but I've got to say they were underpaid and understaffed. Publicity's a hard enough job anyway, and then you tell them there's an 84-page magazine they have to help fill every four weeks. It's very, very difficult.

"What people don't take into account is that every time there's a cut in the BBC's budget, the first thing to be cut is those external layers. And that includes things like publicity and photographs. You can see why the BBC would do that, because you don't want to cut the programme budget or cut channels. But as a result of those cuts you might find yourself dealing with a photo editor who's doing the work of ten people. Twenty years ago he or she would have had staff."

The situation over access to the show saw a huge improvement, but there were →



Opposite page: Russell T Davies, pictured in the TARDIS control room in 2005. Photo © Dan Goldsmith.

Above: *Doctor Who*'s executive producers – Mal Young, Julie Gardner and Russell – at a briefing meeting on 24 August 2004.

Below: The cover story for **DWM** 336, published on 16 October 2003, proved a bit tricky for reporter Benjamin Cook.

Bottom: **DWM** editor Clayton Hickman talks to Christopher Eccleston during a break in the recording of *The End of the World* (2005).

Right: A sign points the way for *Doctor Who* cast and crew members.

Below left: Christopher Eccleston (as the Doctor), Russell, and Billie Piper (as Rose Tyler) in 2004, in one of the earliest publicity photos for Russell's first series of *Doctor Who*.

Below right: Russell was disappointed with the *TV Times* cover that publicised *The Parting of the Ways* (2005).

BBC WALES
SET

→ occasions when the magazine still struggled to get new photographs. "What they didn't understand was that **Doctor Who Magazine** was going on sale whether they liked it or not," remembers Russell. "I used to say, 'If I see they've put the Raak from 'Mindwarp' on the cover because they couldn't get a photo of our Daleks, our werewolf, or whatever, then I'll be livid.'

"No other programme had a magazine attached to it like this, so no one was used to the demands. If a programme's going out in Week 40, the picture editor might start to work on photographs for that round about Week 35. We had a magazine that needed those pictures back in Week 15! I might have been doing a little editorial thing – great news, we've got Pauline Collins coming up in *Tooth and Claw*. In situations like that I'd have liked some photographs to be released early, but the BBC had no system to take care of that. If I wanted a picture released that early, there was literally no one who could do that for me. What might have seemed like intransigence or reluctance was actually a much simpler problem of manpower."

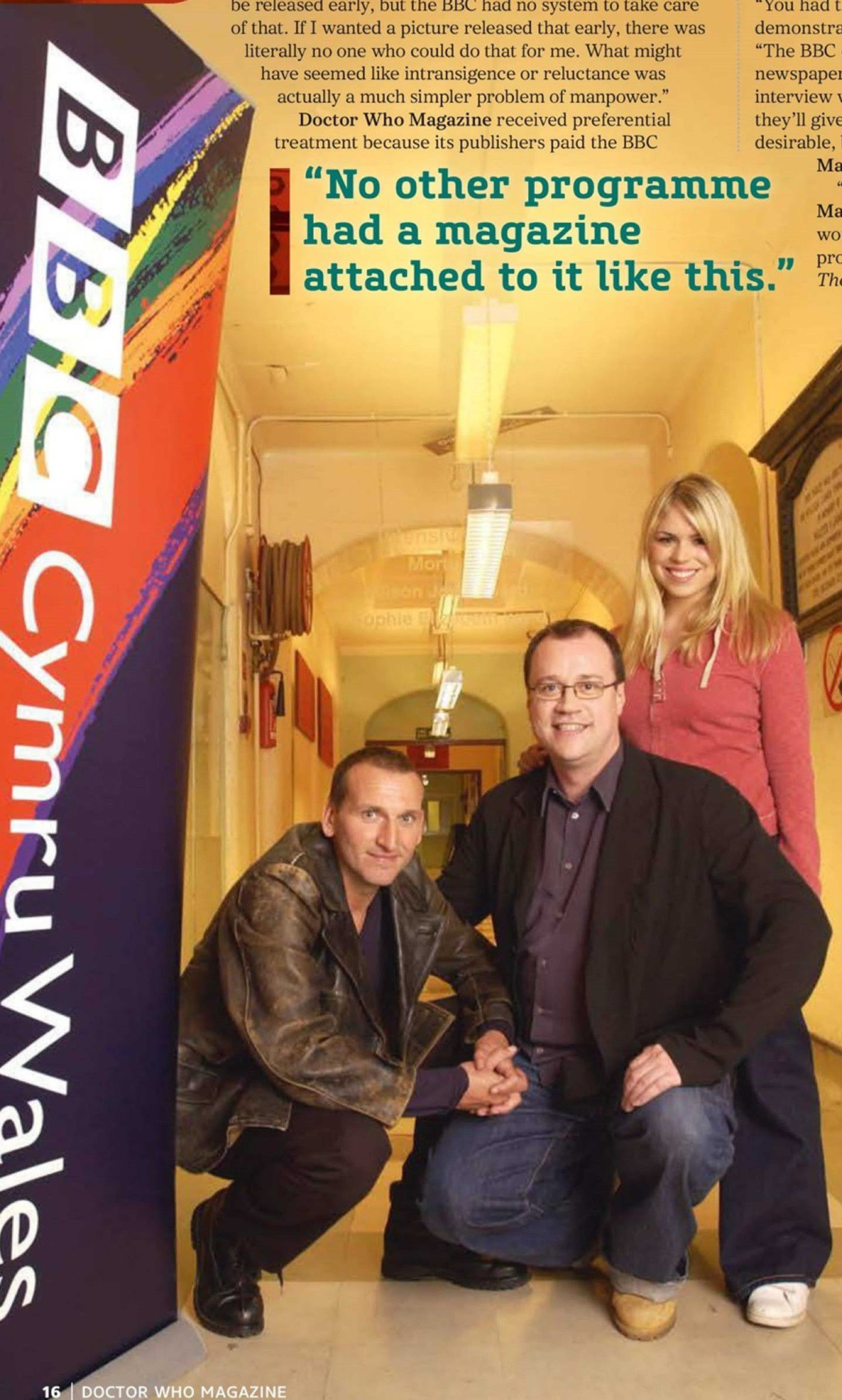
Doctor Who Magazine received preferential treatment because its publishers paid the BBC a royalty, but this didn't mean it had the field to itself. "You had the fascinating problem of the BBC having to demonstrate what's called Fair Play," explains Russell. "The BBC obviously wanted to get *Doctor Who* into all the newspapers. If you're *The Times* you want an exclusive interview with David Tennant. If you give them an exclusive they'll give you the cover of their magazine. That's very desirable, but it's difficult if you also want **Doctor Who Magazine** to be on set, talking to David Tennant.

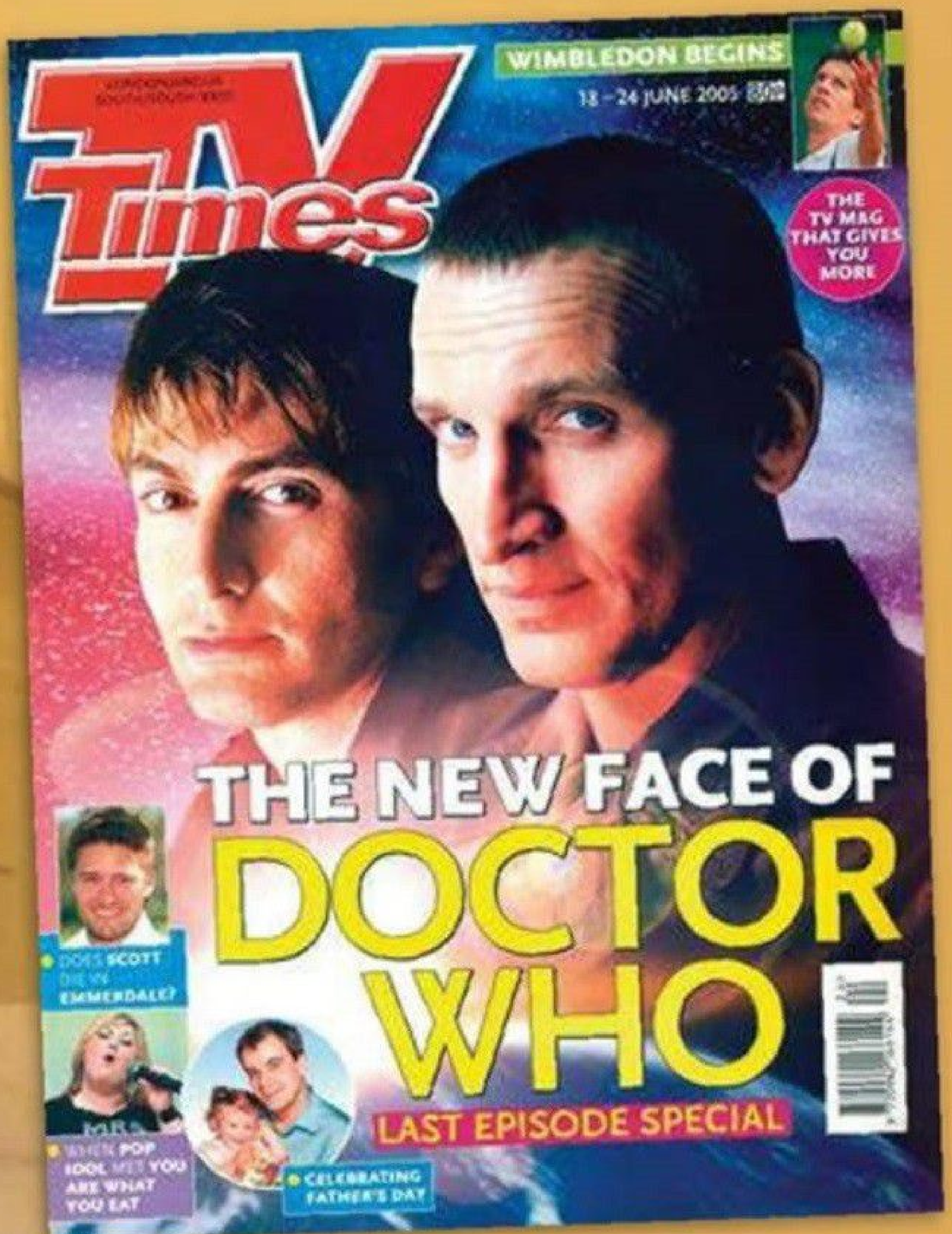
> "No other programme had a magazine attached to it like this."

"As much as I was fighting for **Doctor Who Magazine**, I had to admit that *Doctor Who* fans would buy it anyway and they would watch the programme. But if you could reach readers of *The Times* as well then that was good. We had to find a balance. The way round that problem was to say that **Doctor Who Magazine** wouldn't have exclusives, but that it could be a permanent presence on the set.

"The *Radio Times* was crying out for stuff as well," he adds, "and this was another instance where we had to consider the rules of Fair Play. The *Radio Times* would invest a lot in photoshoots, but every time there was a specially shot *Radio Times* cover all the other listings magazines would complain. We ended up with that awful *TV Times* cover for *The Parting of the Ways*. Do you remember that?"

No... what did it look like? "They took a photo of Chris Eccleston and a photo of David Tennant and kind of made them look like they were regenerating into each other. I cannot believe it actually went on sale, but I have to say, hand on heart, that it was our fault, because they didn't have images.





Above left: The Doctor (David Tennant), Mr Copper (Clive Swift) and Bannakaffalatta (Jimmy Vee) in *Voyage of the Damned* (2007). Benjamin Cook's controversial interview with Clive was published in 2008.

"On top of that, I might get an email from *SFX* at two o'clock in the morning. It would be the night of their print deadline and they'd be begging for a photograph. As much as I love **DWM**, *SFX* is also a fine magazine, so I'd try to help. I'd email [executive producer] Julie Gardner, who'd email Picture Publicity, and we'd get them something by 11 o'clock the next morning.

"That battle didn't stop for the entire five years I was there. But it was kind of fun."

Because the challenge was enjoyable, or because it was satisfying to know that the media was getting behind the show? "It was hassle, but when someone emails you at two in the morning, saying, 'Can I have a cover?' it's actually quite exciting. If it was launch month for a new series of *Doctor Who* I'd walk into WH Smith and count how many covers we had. Sometimes there could be as many as seven covers."

As well as helping to maintain **DWM**'s prominence on the retailers' shelves, Russell ensured the magazine met its internal obligations. "I would look at pages, not to censor things, but to make sure actors didn't get themselves into trouble," he says. "You didn't want an actor to go in print criticising another actor, for example. I was keeping an eye out for accidents like that, but I can't remember ever having to ask Clayton or [the next editor] Tom Spilsbury not to run something. They were both very good and I loved working with them."

In February, the death of Clive Swift – who played Mr Copper in the 2007 Special *Voyage of the Damned* – led a number of internet commentators to recall a fractious exchange between the actor and Ben Cook that appeared in the pages of **DWM**. "That Clive Swift interview worried me over the years," says Russell. "I should have been a little bit more responsible and not allowed that. But it was a different world then. When it was published it kind of only caused a bit of a stir amongst *Doctor Who* fans. If you published that for the first time now, you'd see 27 articles about Clive Swift online. Now there are websites that seem to print every word that's in **Doctor Who Magazine**, so I'd worry about something like that a lot more."

Left: Russell poses with a friendly Slitheen from *Aliens of London/World War Three* (2005).

Did Clive ever see the article? "I don't know. I doubt it, but you have a duty of care. You're paying that actor; you're their employer, their boss."

As well as having to contend with websites recycling its content, the modern **DWM** is challenged by the fact that there is now an enormous amount of original – and free – *Doctor Who* coverage online. "I think **Doctor Who Magazine** has very little to fear from the internet," says Russell decisively. "The internet has no focus – websites aren't chasing down photographs from 1974 like you do. People on the internet don't have the budget or the time. They're there to publish a few quick opinions and then they're gone. I still think **Doctor Who Magazine** is an enormous resource. I've just been reading the latest issue – articles about John Nathan-Turner, an interview with Richard Hartley… where am I going to find that on the internet? It's a bit of a fallacy to say everything's online.

"And there's the comic strip, which is a wonderful thing. You've got John Ross illustrating it at the moment and I love his artwork. It's beautiful. Where are you going to get that on the internet? **Doctor Who Magazine** is absolutely unique." **DWM**

CALL-SHEET HORROR

Thanks to Russell, **Doctor Who Magazine** gained unprecedented access to the production of new episodes. "I was there, shooting *Rose* on the very first night, and Ben Cook came on set for **Doctor Who Magazine**," he remembers. "Annie Frederick, who worked for Publicity, was a good friend, but I remember the look on her face. She was lovely, but it was her job to be horrified that Ben even had a call sheet, because of course every call sheet had all the phone numbers for the cast and the heads of department. As if he was going to cold-call them!

"And I'm going to say, in my own praise, after three or four years Jane Tranter would walk on set and say, 'Hello Ben!' Even the Head of Drama knew who the **Doctor Who Magazine** representative was. The photograph problems always existed, but the access became a really lovely thing that I was very proud of. Ben was on the set but Clayton and then Tom would be back at the office, setting it all up. A lot of hard work went into that and I really appreciated it."

Above right: David Tennant and Benjamin Cook on set for David's last scene in *The End of Time* (2009-10).
Photo © Benjamin Cook.

Steven Moffat

The showrunner who gave us the Eleventh and Twelfth Doctors remembers finding himself on the wrong side of **Doctor Who Magazine**'s reviewers – and its editor.

Interview by **MARCUS HEARN**

Like his predecessor as showrunner, Steven Moffat has read **DWM** since its very first issue. And like Russell T Davies, he still cares a great deal about the magazine.

“I think we shared exactly the same attitude to it when we were running the show,” he says. “**DWM** is sort of the in-house magazine, because it has the official stamp on it. But it also keeps a certain distance from its own subject. It can be critical of the show, or even poke fun at it sometimes. That kind of fan reaction is a very, very difficult balance to hit, and I know you guys have to work very hard at it. You’ve got to be positive, or you’re not really serving the readership that wants to buy the magazine. On the other hand, if it’s just ‘everything is awesome’ then you’re not pulling the curtain back a little bit and seeing what’s going on. Readers want a bit of insight. They want official, but not officious.”

That editorial voice is a large part of what makes **DWM** distinct from so many other licensed publications. “**DWM** has grown into a very particular type of magazine because it survived all those years when the show was off the air,” he says. “Which in itself seems like a slightly ridiculous thing – it’s a magazine that covers the making of a show, and it managed to survive 15 years in the absence of that show! That’s very special, so you have to oversee it as if you’re someone who likes reading it. That means sometimes you’re having to put up with the fact that it’s just trashed a piece of work that you’re really proud of. But you know, that’s useful and distinct and, I think, *funny*. It’s fandom without the reverence, and that’s quite healthy. It has to be preserved.

“That status isn’t enshrined anywhere,” he adds. “It’s just sort of grown up that way, so it’s quite difficult to explain it to anyone else. You can absolutely see why, if you were working for BBC Worldwide and you weren’t a fan, you’d want to know why **DWM** was an exceptional case. Personally, I didn’t think that was an unreasonable question, but it did take a bit of explaining.”

> **“DWM has grown into a very particular type of magazine because it survived all those years when the show was off the air.”**

Although it wasn’t necessarily part of the showrunner’s job description, Steven did read selected pages before the magazine went to press. Did he also read the reviews? “Absolutely never before, and absolutely always after,” he says, laughing. “I never, ever reviewed the reviews before they went to print. I never looked at *any* opinion piece in the magazine, but I would look at interviews or other articles that might contain spoilers. The closest I’d get to intervening was when I stopped people making fools of themselves in interviews. If I thought someone had said something a wee bit silly, I’d say to [editor] Tom Spilsbury, ‘Let’s pretend he didn’t say that.’”

What sort of thing prompted these rare interventions? “I’m not going to name any names, but I remember discussing one interview with [executive producer] Brian Minchin and saying, ‘Let’s not include that bit. I don’t want them going to a convention and having that thrown in their face.’ But I never removed anything simply because it was being negative about the show – that wasn’t my privilege.”

On occasions this meant waving through copy that he admits made him wince. “For example, if someone from the ‘classic’ show was criticising the modern show,” he says. “I’d read that and want to say, ‘Not only do I like the modern show more than you do, I like the episodes you were in more than you do, so shut up! And I’ll tell you something else, I remember them – you don’t!’

“It was tough, especially at the beginning, to be emotionally disengaged, having spent years chortling with enthusiasm as the makers of *Doctor Who* were gently criticised. Suddenly I was on the receiving end and found it terribly unfair!”

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

Ice Warriors animated

David Tennant & Billie Piper return!

BFI screens Androzani

Opposite page: Steven Moffat in 2010, with one of the Doctor’s old enemies from *Victory of the Daleks*.

Above: DWM breaks the news of David Tennant and Billie Piper’s return to *Doctor Who* in 2013.

Below: Skaldak the Ice Warrior (Spencer Wilding) in *Cold Blood* (2013).

Steven can’t remember seeing anything in print that he wishes he’d intercepted, although there was one particularly memorable disagreement with the editor. “Tom’s a good friend of mine, but the nearest I had to cross words with him was when the magazine announced that David Tennant was in *The Day of the Doctor* [2013] before we wanted it to be announced.”

The magazine was sent out to subscribers early by mistake and the press leapt on the story. “It was out there before we got to announce it. In retrospect, I don’t know what on earth I was thinking. What did it matter? ‘David Tennant is in *Doctor Who*’ is hardly a headline, but at the time I was quite furious.

“It was an accident, of course,” he says. “Aside from anything else, **Doctor Who Magazine** people were always keen to protect their own exclusives.”

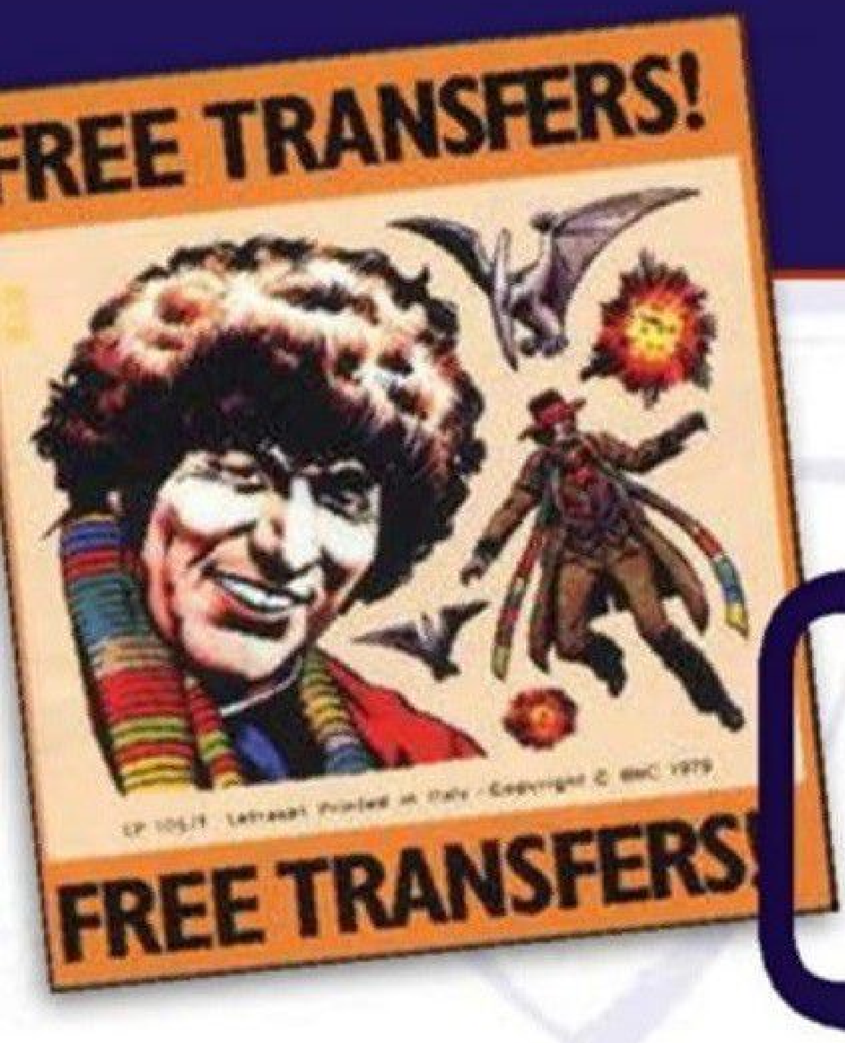
Like Russell, Steven gave the magazine its share of news stories, while balancing the need for coverage elsewhere. “I remember I annoyed Tom once when I gave an exclusive – I think it was about Ice Warriors – to somebody else. I just sort of absent-mindedly did it, and Tom said, ‘We don’t like that.’ On reflection, he was probably right.

“I used to think that the kind of stuff you’d give to **Doctor Who Magazine** was the kind of stuff **Doctor Who Magazine** readers would like. I mean, my wife isn’t going to be tremendously excited that the Ice Warriors are returning to *Doctor Who* because she’s *never heard of them*.”

As for his own reading, Steven admits that he’s largely forsaken books for his Kindle (“You can make the print bigger – you can’t do that with books”) and predicts that one day **DWM** could transcend its origins as a paper product.

“It’s difficult, because we don’t pick up magazines and newspapers to get news anymore – we get that from our phones, don’t we? What **Doctor Who Magazine** gives us is the in-depth material that only a specialist would be interested in.

“I think the next competitor for **DWM** and other magazines is podcasts, because some of them go on for ages – they can be hours long. So get your podcast going, that’s what I’d say!” **DWM**



Chris Chibnall

We visited the current showrunner to find out how **DWM** helped inspire him to pursue a career in television…

Interview by **MARCUS HEARN**

Above: The transfers that came with issue 1 of *Doctor Who Weekly*.

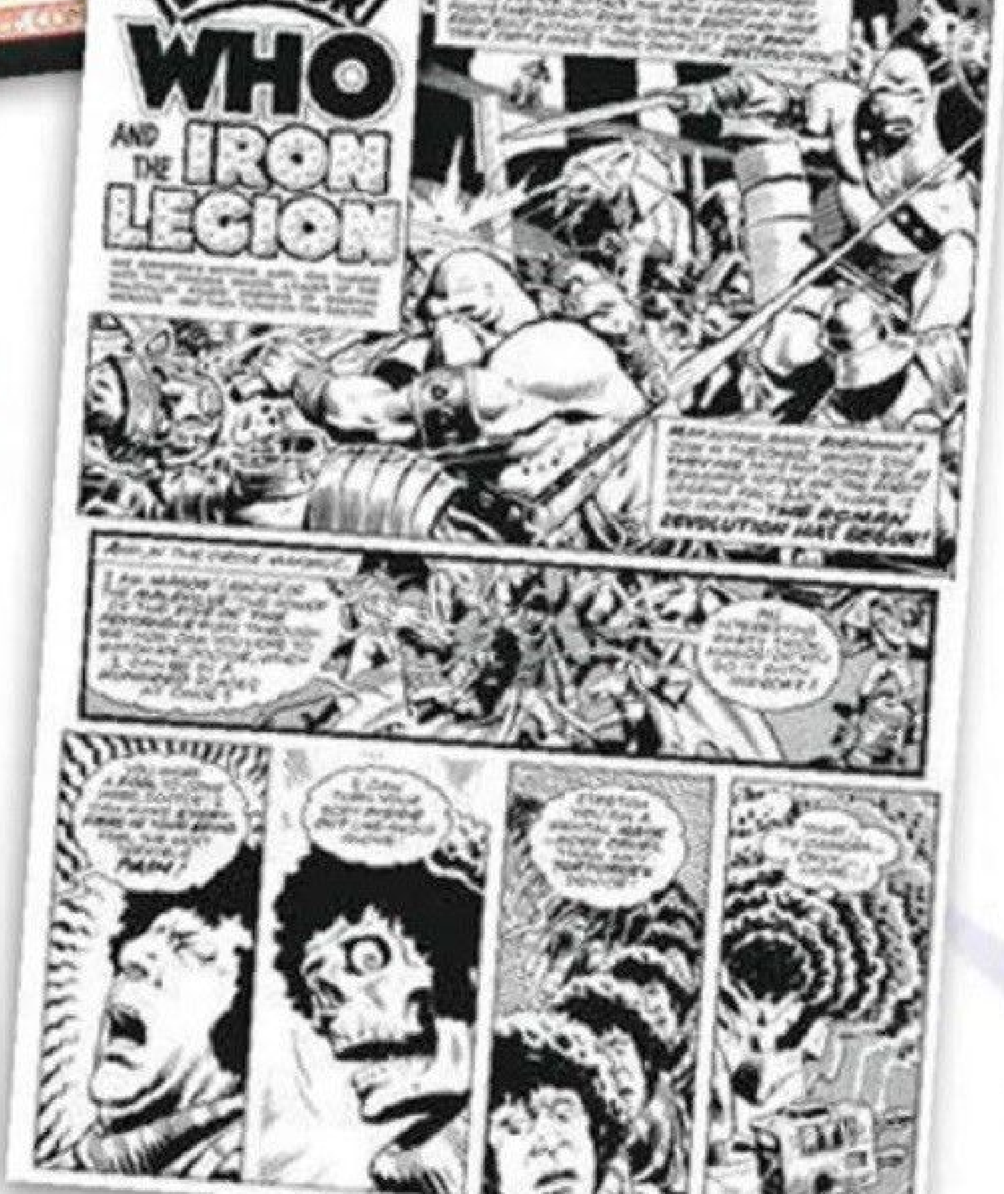
Below: DWM competition winner Chris Chibnall.

Hi Chris. What was your first issue?
Oh, Issue 1 of *Doctor Who Weekly*. Of course! I was nine.

Did you buy it yourself?
I may be misremembering, but I feel like I had it delivered.

I've never heard anyone say that before. How did that come about?
I don't know how I found about it, and that's the strange thing. It must have been advertised, but I don't know where. It wasn't advertised on the telly, was it? I definitely knew there was a *Doctor Who* comic coming out, and we ordered it at our newsagent, to be delivered. What day did it come out? Did it come out on a Thursday? In my head, it came out on a Thursday.

THE MAGAZINE OF TIME AND SPACE
DOCTOR WHO
WINTER SPECIAL
1983/4
95p
MORE COLOUR! MORE PAGES!
MORE MONSTERS! MORE DOCTORS!


DOCTOR WHO AND THE IRON LEGION

Above: The 1983 Doctor Who Magazine Winter Special.

Right: The opening page of the final part of *The Iron Legion* from *Doctor Who Weekly* issue 9 (1979).

My dad brought me the first issue.
Well you had a more exclusive service than me. I had to rely on the paperboy! For those much younger than us, in those days comics would be delivered with your daily newspaper, which was pushed through your letterbox.

Issue 1's free gift was a sheet of transfers. Did you use them?
Oh yes. *Loved* the transfers.

You should have kept the first issue in mint condition – it would have been worth a few quid.
You can get me some more transfers, can't you?

I'm afraid that's beyond my powers.
What?! That's disappointing.

Have you always read the magazine since then?
I was a proper, avid reader as a child. I particularly remember the Winter Special that had interviews with all the producers. Philip Hinchcliffe was in it. What year was that?

That was published in 1983.
Ah, the 20th anniversary – makes sense. That Philip Hinchcliffe interview is a vivid memory. After the show was taken off air in 1985 I read the magazine to get my fix, because it wasn't on TV. And that lasted a couple of years until I went to university and got into other dramas.

Did you come back to the magazine?
I did, later on. I bought it when I could find it, but that was sometimes difficult when the show was off air. When it came back in 2005 I started subscribing.

What's your favourite part of the magazine?
The thing I've always loved about **Doctor Who Magazine** is the interviews with people who make *Doctor Who*. The magazine's taught me how to make television programmes, and still teaches me how to make *this* television programme – because I go back to old interviews! That's why things like the Philip Hinchcliffe interview and the one Robert Holmes interview [in issue 100, May 1985] stick in my mind. When I was a child the magazine felt like an extension of *The Making of Doctor Who* book, every month. The magazine's always had unparalleled access.

Do you also read the comic strips?
The one I really remember was *The Iron Legion*, because it was such a highlight of the earliest issues. What a *magnificent* comic strip. Commissioning that was the most brilliant decision ever, given the extraordinary talent that worked on that strip. *The Iron Legion* is seared on my memory.

Did you ever contribute to the magazine before you became showrunner?
I'm not sure it counts as a contribution, but I won a songwriting competition!

What was the prize?
A 12" of *Doctor in Distress* signed by Colin Baker. I probably still have it somewhere.

What did you think of our reviews of Series 11?
I didn't read them. [Smiling] Maybe I'll read them in five or ten years' time. But right now I don't want any reviews in my head – the job's full-on enough. As far as its reviews are concerned, **Doctor Who Magazine** is an independent publication. **DWM**

A LETTER FROM
BIG FINISH

BIG FINISH

Dear **DWM** reader,

Not wanting to trust the pigeon post from Ganymede again, we are sending this exclusive offer via the pages of the 40th anniversary issue of this magazine. Forty years! What an awesome achievement! It seems like only yesterday we were reading the first *'Letter from the Doctor'*.

Congratulations to everyone at Doctor Who Magazine!

By way of celebration, we are offering every **DWM** reader a free download of the complete **Destiny of the Doctor** box set. That's eleven hour-long dramatised readings, featuring voices old and new from the worlds of **Doctor Who**.

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THE FOURTH DOCTOR ADVENTURES:
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Volume 01

THE SEVENTH DOCTOR ADVENTURES:
Return of the Daleks

THE EIGHTH DOCTOR ADVENTURES:
Ravenous 1

THE TENTH DOCTOR ADVENTURES:
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* In order to complete any of the downloads or purchases listed in this exclusive offer, you will first need to register as a Big Finish customer at the website bigfinish.com, and accept the terms and conditions to activate your account. This offer ends on 31st December 2019, after which the codes will become dust, and the dust will become atoms, and the atoms will become nothing.

BBC STUDIOS

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BIG FINISH | WE LOVE STORIES

Above: “Should we be smiling?” asks Dez Skinn. Jeremy Bentham’s not sure.

When Dez Met Jez

To mark Doctor Who Magazine’s 40th anniversary, we arranged a nostalgic reunion between two of the publication’s founding fathers…

Interview by **EMILY COOK**

“I’ve been reliving the past,” says Dez Skinn.

“That’s a hazard of getting old, Dez,” replies Jeremy Bentham. “The further forward you go, the further back you can see.”

“True,” Dez agrees. “But you lose sight of yesterday, that’s the weird thing. I can recall the 1970s with crystal clarity.”

A good job too, because across the next few pages we’re going back to 1979: the year **Doctor Who Magazine** was created. In a caff in sunny Brighton in the space year 2019, Dez, founding editor of *Doctor Who Weekly* as it was originally called, and Jeremy, the magazine’s first features writer, have reunited to reminisce about the title’s launch.

“I’m intrigued that somebody’s had the idea to exorcise those spirits from so long ago,” Jeremy wrote in an email ahead of today’s meeting. “Spirits who breathed life into a publication in days when email was only what Yorkshire folk said whenever they heard a letterbox rattle!”

“I have a little criticism of that joke,” Dez says as we order some drinks. “It isn’t because it’s about us

Yorkshire folk, but because last time I saw you, you did the *same* joke! You haven't changed, Jeremy, I said you hadn't."

"Well, I just can't get the washing powder these days," replies Jeremy with a smile. "Only the years change. Not the people."

The first issue of *Doctor Who Weekly* was published on 11 October 1979. "This is the copy Dez pressed into my hands several weeks ahead of publication, before it got to the newsstands," says Jeremy, proudly unveiling his prized possession as we settle down at a table tucked in the corner. "I used do the thing of getting two copies. One always had to be kept as mint."

Dez gasps as something falls from the *Weekly*'s cover. "Your transfers have come loose, Jeremy. Guard your transfers!"

"I always guard my transfers. It doesn't usually come out of its little protective wrapper."

"I bet it doesn't. But it's having a holiday in Brighton." Dez reattaches the transfers and eyes up the magazine's pristine condition. "You could get a lot for that on eBay nowadays!"

> **"First issues should have a 'dummy'. Your first is your worst so it irons out any problems."** DEZ SKINN

Its sentimental value to Jeremy, however, is much greater. "I was bouncing off the walls when I got this," he recalls. "You'd have to be as old as the two of us to appreciate how little *Doctor Who* was covered in 1979. Dez's genius figured out there was some mileage in a title just about *Doctor Who*."

"I've always said I've made a career out of doing the obvious," Dez elaborates. "In the 1970s, there wasn't a single dedicated weekly title for the juvenile audience in the UK. But this TV series had eight million or so viewers a week. There were so many potential readers, although few hardcore fans. When we started, the *Doctor Who* Appreciation Society only had about 80 members."

"There were more than that," corrects Jeremy, who was on the Society's executive. "Fans had been around for a good few years [DWAS was founded in 1976] so there was a lot of knowledge out there; we just didn't have the resources to take *Doctor Who* out to a readership. Fanzines were great, but the production level was pretty much school photocopies, the early days of Xerox.

"When *Doctor Who Weekly* came along, suddenly this gate opened and you could feed people material that was laid out by talented designers and printed nicely in colour. Not to mention all the contacts Dez had at BBC Enterprises and the *Radio Times*."

Dez was already a well-known figure in the comics publishing industry when he launched *Doctor Who Weekly*. In the mid-1970s he'd revived *Monster Mag* and launched *House of Hammer*. In 1978 he created the monthly sci-fi magazine *Starburst*. "Then Stan Lee – oh, I can name-drop – hired me to turn Marvel Comics into a profitable company. It was Marvel's luck I was working for them when I launched this magazine."

"Occasionally you meet people you feel you've known all your life. Dez is one of the few," says Jeremy, remembering their first meeting. "John Flemming, one of the staff writers, had probably given my name to Dez, so I thought they just wanted to use me for a bit of knowledge. Dez very wisely didn't give me the complete outline of the magazine until after we'd had lunch. He did what he does best, which is enthuse you with the possibilities. You know: 'Next week, Rodney, we'll be millionaires,' that sort of thing."

"Del is the London version of Dez – both short for Derek. I could have been Del Skinn, do ya know wot I mean?"

So does that make Jeremy Rodney?

Dez laughs. "The plonker! I suppose we are a bit ying-and-yang like that. I was more interested in daring new stuff."

Jeremy reaches into his bag to retrieve two of his old foolscap diaries from 1979 and 1980. "Foolscap was an old size of paper," he explains, "*not* something we scribes were required to wear while penning pages for *Doctor Who Weekly*!"

Flicking through the pages of handwritten memories, Jeremy lands on "Thursday 9 August 1979: The day I first met Dez over an Italian meal at this place above the Owl Bookshop [in Kentish Town], he enthused his ideas for *Doctor Who Weekly* which starts in October. Initial impressions: Dez is a really nice chap..."

"Ha, you got that wrong!" Dez interjects.

"... bit like Richard Branson," Jeremy continues.

"That was the beard. I think you were already familiar with me before I phoned you up."

"Of course I was familiar with you. You were a legend in your own lunchtime. A brilliant big-ideas man."

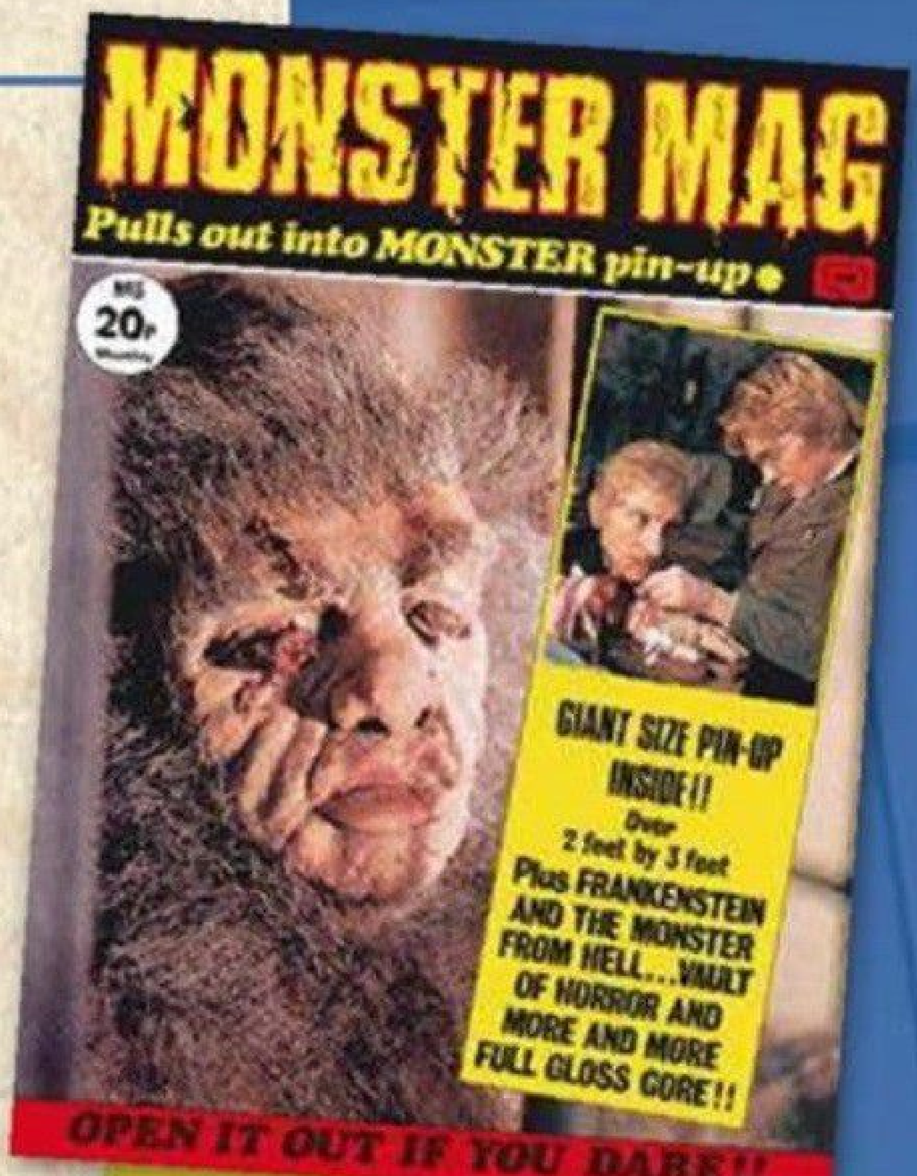
"It was 1979," Dez says wistfully. "I peaked too young."

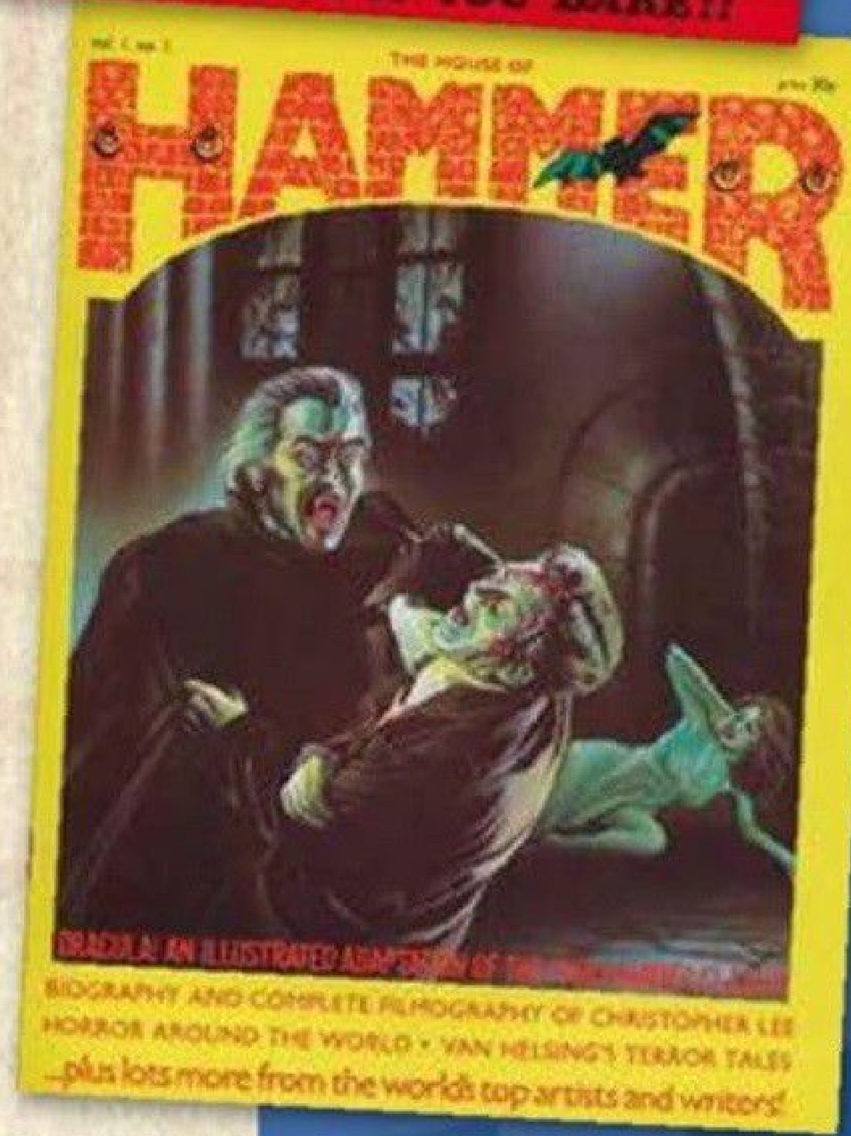
Dez suggests another round of drinks. "Shall we go wild on a Friday afternoon? I was going to suggest meeting at the pub next door, but I don't drink anymore except at conventions when I make up for the other 11-and-a-half months."

We order tea instead: Earl Grey with lemon for Dez and English Breakfast for Jeremy.

"Would you like to see what I brought?" Dez presents what he calls '*DWW* #0'. "First issues should have a 'dummy' – your first is your worst so it irons out any problems. And this is what I did to show the BBC. I had no budget, just cow gum and Sellotape. I told the BBC we'd kick off with a comic strip and have a feature on monsters."

The dummy includes a feature on monsters called the 'Grolids'. "People who've seen this say to me, 'I've never heard of the Grolids.' This was →

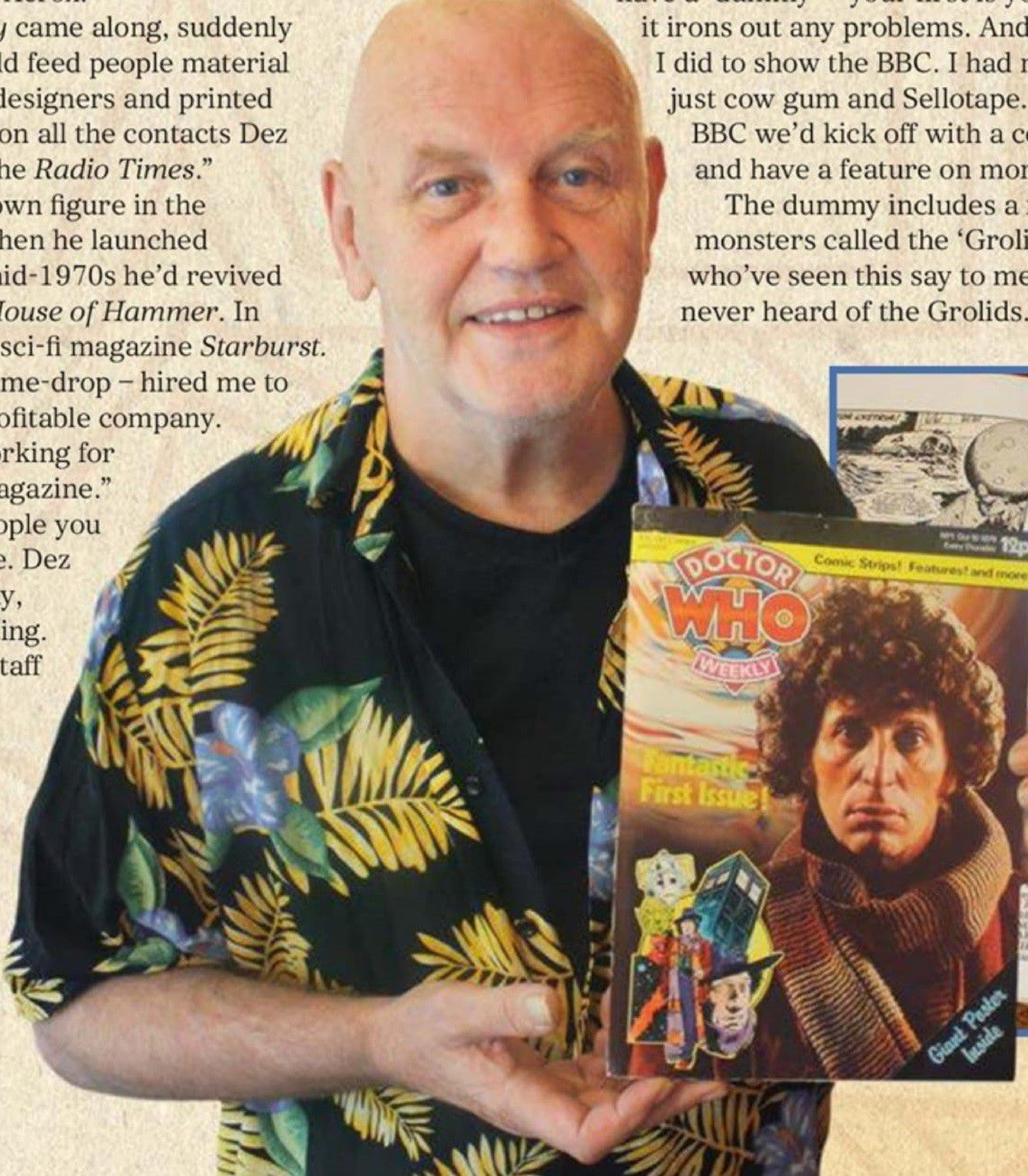

MONSTER MAG
Pulls out into MONSTER pin-up
20p
GIANT SIZE PIN-UP INSIDE!!
Over 2 feet by 3 feet
Plus FRANKENSTEIN AND THE MONSTER FROM HELL...VAULT OF HORROR AND MORE AND MORE FULL GLOSS GORE!!
OPEN IT OUT IF YOU DARE!!



Above: Issues of *Monster Mag* (1973) and *The House of Hammer* (1976), two of the publications Dez edited before he came up with *Doctor Who Weekly*.

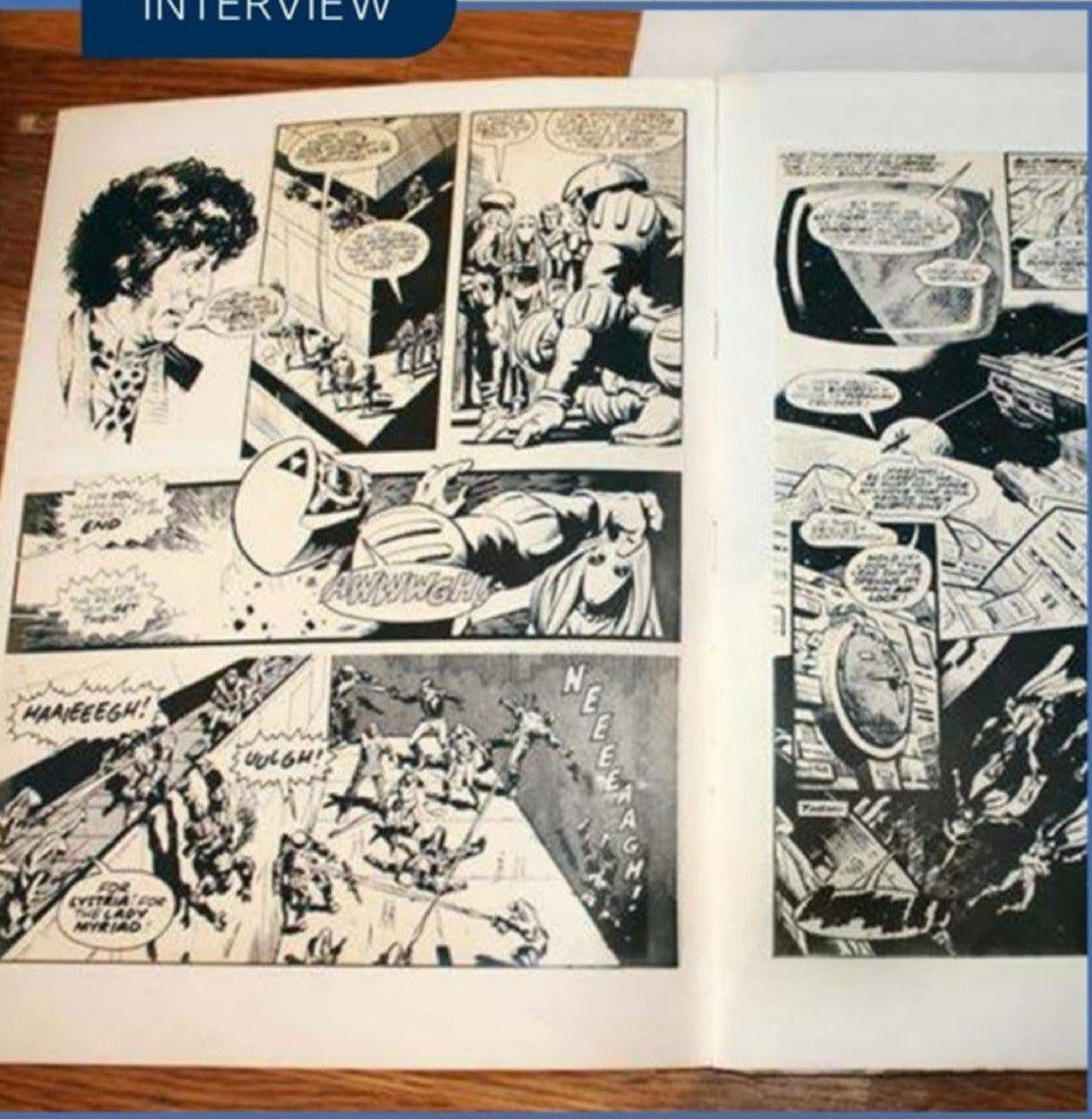
Below left: Dez with 'issue 0' of *Doctor Who Weekly*, the mock-up he created to pitch the idea to BBC Enterprises in 1979.

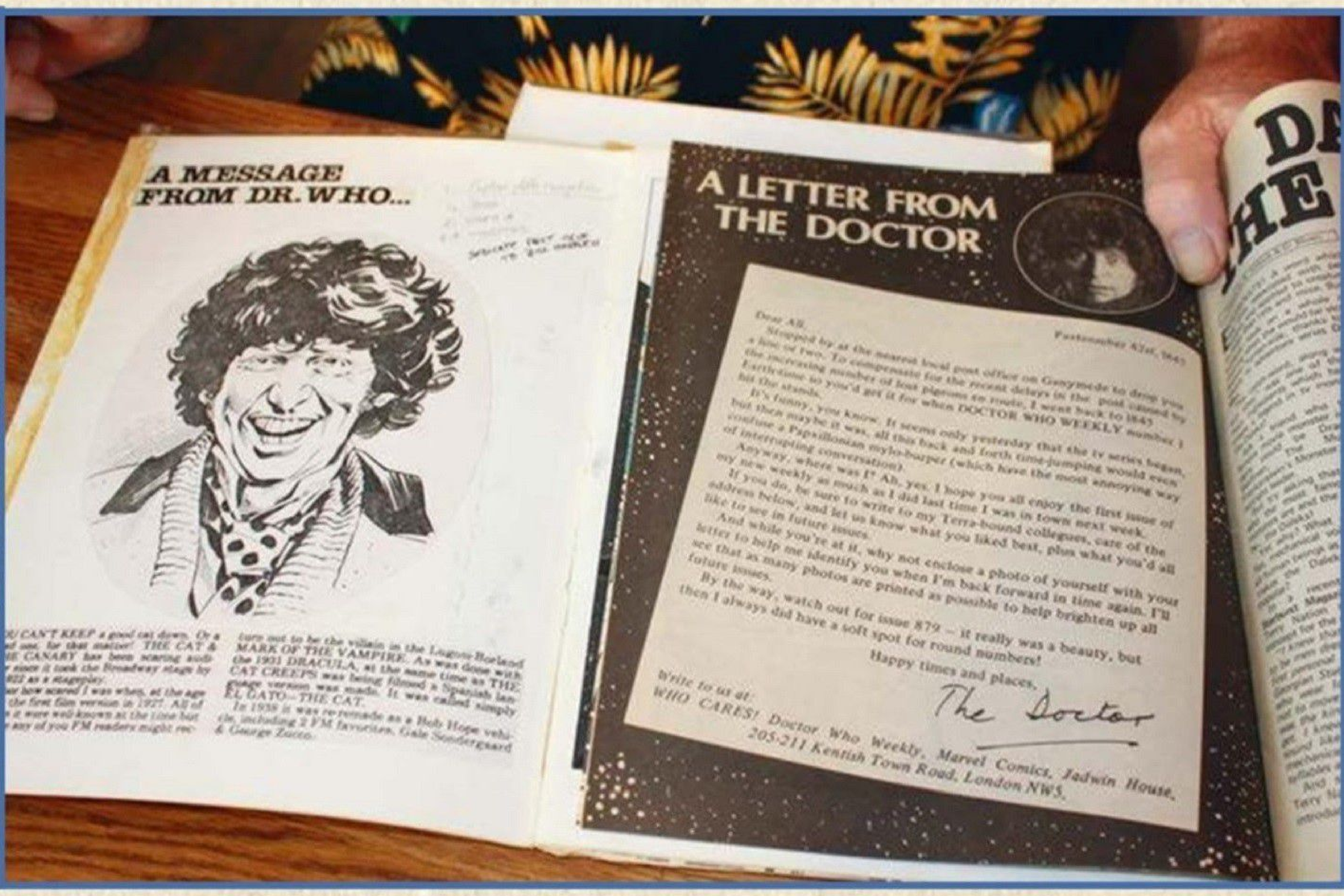
Below right: A page from 'issue 0', showing the feature on 'The Grolids'. The photo is actually of Broton (John Woodnutt) from *Terror of the Zygons* (1975).



THE MONSTERS OF DOCTOR WHO
Part One: The Grolids

Dez Skinn & Jeremy Bentham


HARIEEEGH!
UUAGH!
AWWWGH!
NEEEEAAGH!


A MESSAGE FROM DR. WHO...

A LETTER FROM THE DOCTOR

Dear All, [illegible]

Stopped by at the nearest local post office on Ganymede to drop you a line or two. To compensate for the recent delays in the post caused by the increasing number of lost pigeons en route, I went back to 1845 Earthtime so you'd get it for when DOCTOR WHO WEEKLY number 1 hit the stands.

It's funny, you know. It seems only yesterday that the tv series began, but then maybe it was, all this back and forth time-jumping would even confuse a Papsillonian mylo-burper (which have the most annoying way of interrupting conversation).

Anyway, where was I? Ah, yes. I hope you all enjoy the first issue of my new weekly as much as I did last time I was in town next week.

If you do, be sure to write to my Terra-bound colleagues, care of the address below, and let us know what you liked best, plus what you'd all like to see in future issues.

And while you're at it, why not enclose a photo of yourself with your letter to help me identify you when I'm back forward in time again. I'll see that as many photos are printed as possible to help brighten up all future issues.

By the way, watch out for issue 879 – it really was a beauty, but then I always did have a soft spot for round numbers!

Happy times and places,

The Doctor

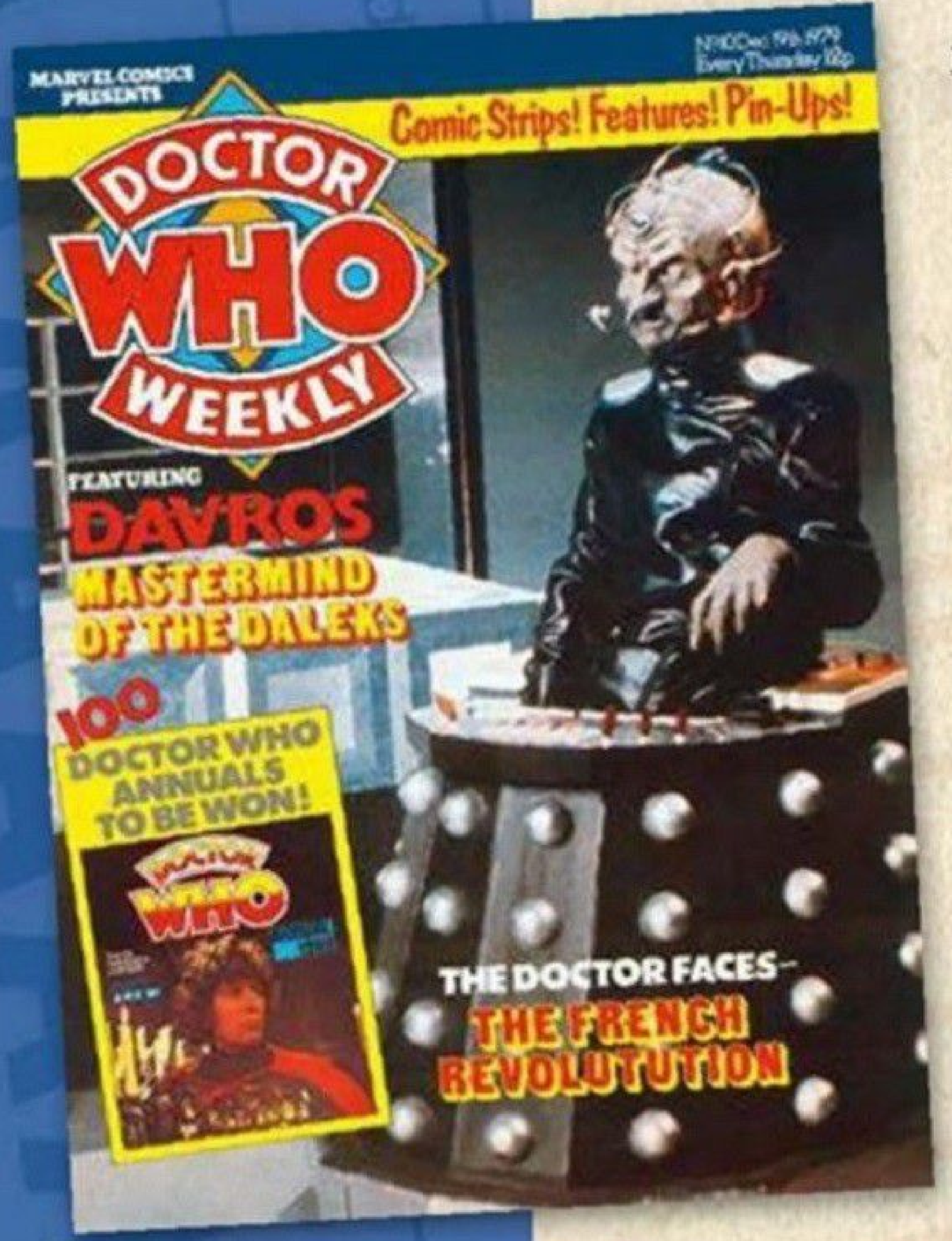
Write to us at:
WHO CARES! Doctor Who Weekly, Marvel Comics, Jadwin House, 205-211 Kentish Town Road, London NW5.

Above left: Pages from 'issue 0', showing comic-strip artwork by Dave Gibbons.

Above right: *A Message from Dr. Who* in the mock-up was eventually realised as *A Letter from the Doctor* in the first issue proper.

→ a word I fell in love with from a reader's letters in [the weekly comic] *Buster*. Other than the Daleks, which were already in it, I couldn't think of another *Doctor Who* monster with a six-or-seven-letter name, which was all I had room for because we used Letraset."

"Do we need to explain Letraset?" Jeremy asks. "Imagine my transfers, but made up of lettering on the back and then you rub it down. So you can't shrink the font size down or blow it up. Oh, to mis-spell with Letraset! That's why early editions occasionally had spelling errors. Where's our classic one?"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Nº10 Dec 19th 1979 Every Thursday 12p
Comic Strips! Features! Pin-Ups!
DOCTOR WHO WEEKLY
FEATURING DAVROS MASTERMIND OF THE DALEKS
100 DOCTOR WHO ANNUALS TO BE WON!
THE DOCTOR FACES— THE FRENCH REVOLUTUTION

Browsing through Dez's volume-bound first 100 issues, Jeremy draws our attention to the cover of issue 10, which reads: 'THE FRENCH REVOLUTUTION.'

"'My favourite typo,'" Dez laughs. "OK, thanks for coming, Jeremy."

Dez returns to the matter in hand. "Back to Le Dummy... We also had *A Message from Dr Who*. Big mistake! You don't call him Dr Who. So this became *A Letter from the Doctor*. Tom [Baker] showed me how to write his signature. I also needed a sign-off line. I couldn't have the Doctor signing off with 'bestest' or 'laters'."

"Actually, in 1979 it would've been quite revolutionary to have predicted that sign-off," Jeremy suggests.

Dez sparks a thought. "'Laters' and '*earliers*'. That would've been good, wouldn't it? That's something Ace or Rose should've said. Anyway, at first I was thinking 'Happy Spaces, Happy Places' – that rhymes but is it a bit crass? Eventually I racked my brain and landed on 'Happy Times and Places'."

For Dez, a crucial element of *Doctor Who Weekly* was the comic strip.

"I'd already hit on my winning formula of mixing comics and features to attract two different audiences: kids and fans. I'd done a similar thing called *Sinbad and the Eye of the Tiger* [in 1977] as a film tie-in and it worked really well.

"Quality of art was *key*," continues Dez. "I needed a reliable artist who could do likenesses. Dave Gibbons was my go-to guy who I knew would do a good job on time. He's in most of my first issues: *Hulk*, *Starburst*, *Warrior*, *Doctor Who*. And let's not forget that I had the top comic writers in the country: Pat Mills and John Wagner. An editor is only as good as his team."

Vital to Dez's stellar line-up was Jeremy, who in DWM's *A Pictorial History of the First 500 Issues* (published in 2016) Dez cites as being "the best idea I ever had. Never mind Dave Gibbons or Pat Mills. Jeremy brought an awareness of the product far greater than any of the full-time staff had."

"Working on *DWW* was a very steep learning curve."
JEREMY BENTHAM

"Did I say that?" Dez says today.

Jeremy laughs. "He tells everybody that. Did you see the other version where he said, 'Dave Gibbons was the best idea I ever had!'?"

Jeremy – the magazine's 'unofficial Mr Fix It' – brought a wealth of invaluable knowledge to the team. However, working on *DWW* was, he says, "a very steep learning curve. I knew how to write but not how to write to a specific word-count or to appreciate how it would be laid out on a page. The production editor, John Kelly, showed me how typesetting works. I was given one of those little rulers – a depth scale – where you can work out the type size and how it's going to fit."

"If Jeremy wrote too many words for the layout, Graham De Lacy, the bodger – art assistant, in old terminology – would have to find an adjective to scalpel out," Dez explains.

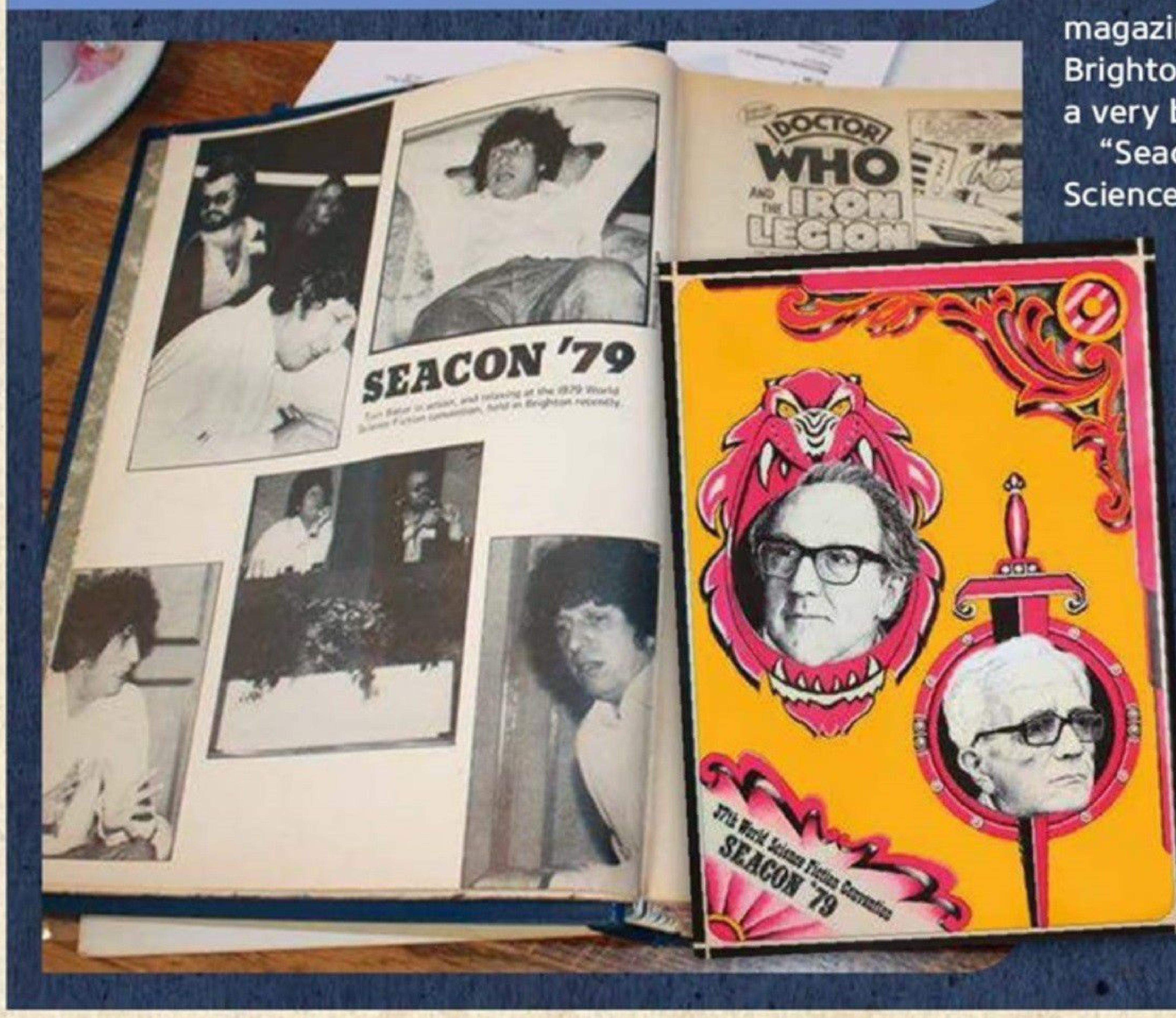
"I was bashing out *loads* of text," Jeremy

DOCTOR WHO WEEKLY
Comic Strips! Features! Pin-Ups!
FREE TRANSFERS!
FREE TRANSFERS!
PLUS TWO FULL COLOUR DR WHO PANORAMAS INSIDE!

Above: *Doctor Who Weekly* issue 10, published on 13 December 1979, contained the unfortunate cover line "The French Revolutution".

Right: Jeremy with his prized copy of *Doctor Who Weekly* issue 1, including the rub-down transfers!

LITERARY GREATS


SEACON '79
Tom Baker in action, and relaxing at the 1979 World Science Fiction convention, held in Brighton recently.
DOCTOR WHO AND THE IRON LEGION
37th World Science Fiction Convention
SEACON '79

"We've come full circle," Jeremy points out. "The magazine launched here in Brighton at Seacon '79. It was a very big launch."

"Seacon was the *World* Science-Fiction Convention, usually held somewhere like Minnesota, but it just happened to be in Brighton [23-26 August 1979 at the Metropole Hotel], the month we were launching *Doctor Who Weekly*," Dez explains. "This was a convention for literary greats: Isaac Asimov, JG Ballard, Terry Pratchett, Philip K Dick. And then there was me and Tom [Baker], who were the lowest of the low because I did comics and he did TV science fiction.

"It was funny, because when the *Guardian* covered the event they used a photograph of me and Tom on stage answering questions to sum up this literary science-fiction festival. Tom, he knew how to milk the crowd. It really helped having him fully on board."

What might it have been like launching a *Doctor Who* magazine with any other Doctor?

Dez thinks that "Hartnell wouldn't have got it."

Jeremy disagrees. "No, I think he'd have liked it. If anything he felt permanently overshadowed by the Daleks. It might have been a struggle with Troughton as he was shy of publicity. And Pertwee would have absolutely loved his face being on a magazine every week."

continues, "mainly writing 'The Story of *Doctor Who*', going through each serial from the beginning. The brief Dez gave me was: 'Tell me the story of this incredible voyage.'"

"Oh, that's good," Dez enthuses. "You can see why I got the job! Essentially, Jeremy was writing fiction; an adaptation of the TV series, not a Time Team or a review. There wasn't space for reviews, or news. I was giving over 14 out of 28 pages to comics, then you've got to include *Letter from the Doctor*, *Crazy Caption* competition, the letters column."

Who Cares! was the letters page and Dez insisted it was the Doctor who answered readers. "I wanted the young fans to believe the Doctor was the Doctor, which is why we didn't do interviews. I thought interviews were too intense for casual readers, too self-indulgent."

Is this feature self-indulgent, then?

"Well, to many readers, visually we're probably just two faces who could be interchangeable. I was at a *Who*-do recently and the guy next to me at the bar had a Gallifrey t-shirt on. So I went, 'You here for the do?' He said, 'Yeah. Are you?' I said, 'I'm a guest.' 'Really? he replied. 'Who are you?'"

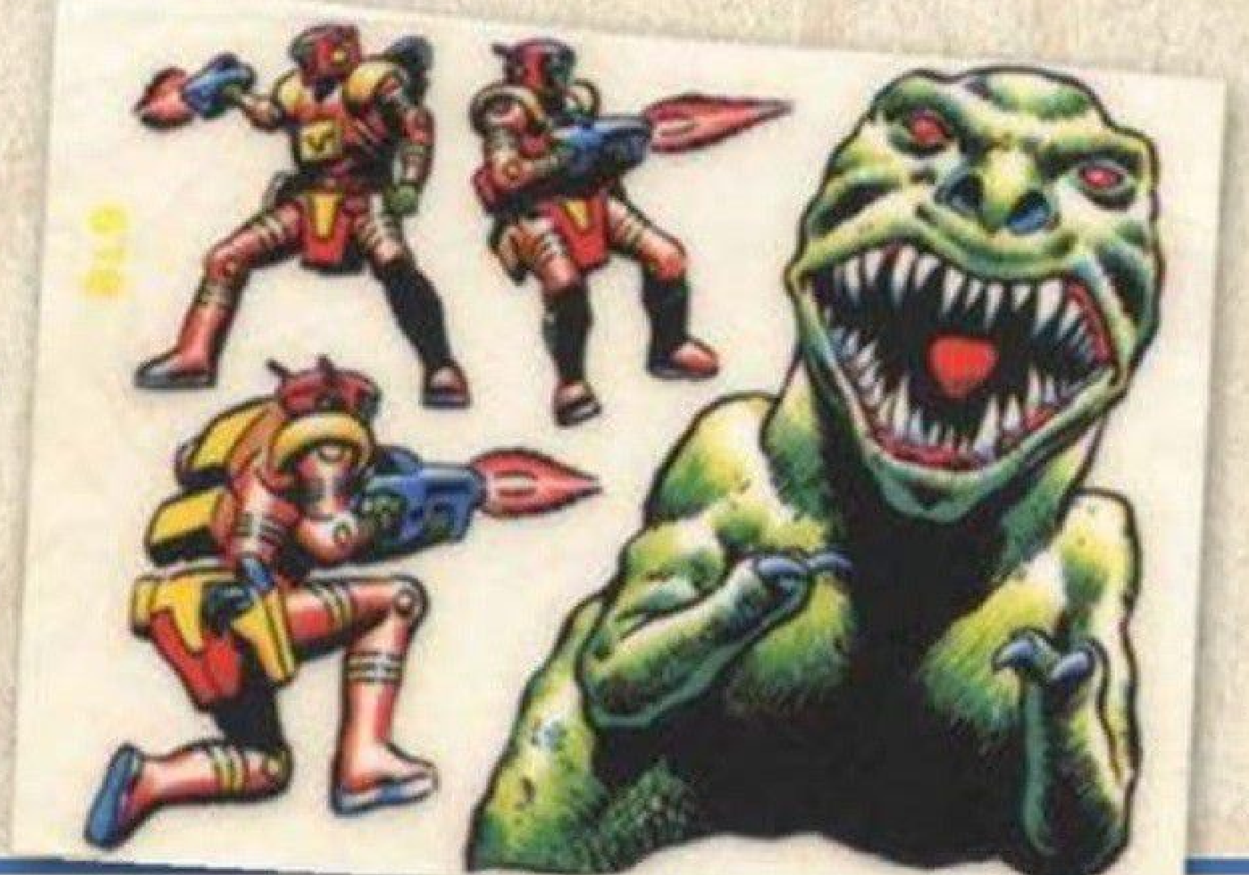
Dez then brings up the notion of 'skip pages' – in other words, pages that some readers won't read. "Skip pages are my biggest dread," he says. "I always think, 'What percentage of my audience will enjoy what I'm about to print?'"

Will readers skip *these* pages?

"I'll let Jeremy answer that..."

Jeremy pauses for thought. "I think there's a risk some people will if they've got no interest in how the magazine was produced in 1979. But many **DWM** readers are in it for the long haul so will probably enjoy finding some interesting new revelations."

Working on *DWW* in its early days was, according to Jeremy, "hard work – and I don't imagine that has changed one single iota. The *Weekly* chewed up material insatiably. In one of my diary entries I wrote: 'Dez told me the typesetters are shutting down early for Christmas and we're going to need two issues this week.' In those days you really were flying by the seat of your underwear to meet the deadlines."



"Jeremy *loved* it," Dez remarks.

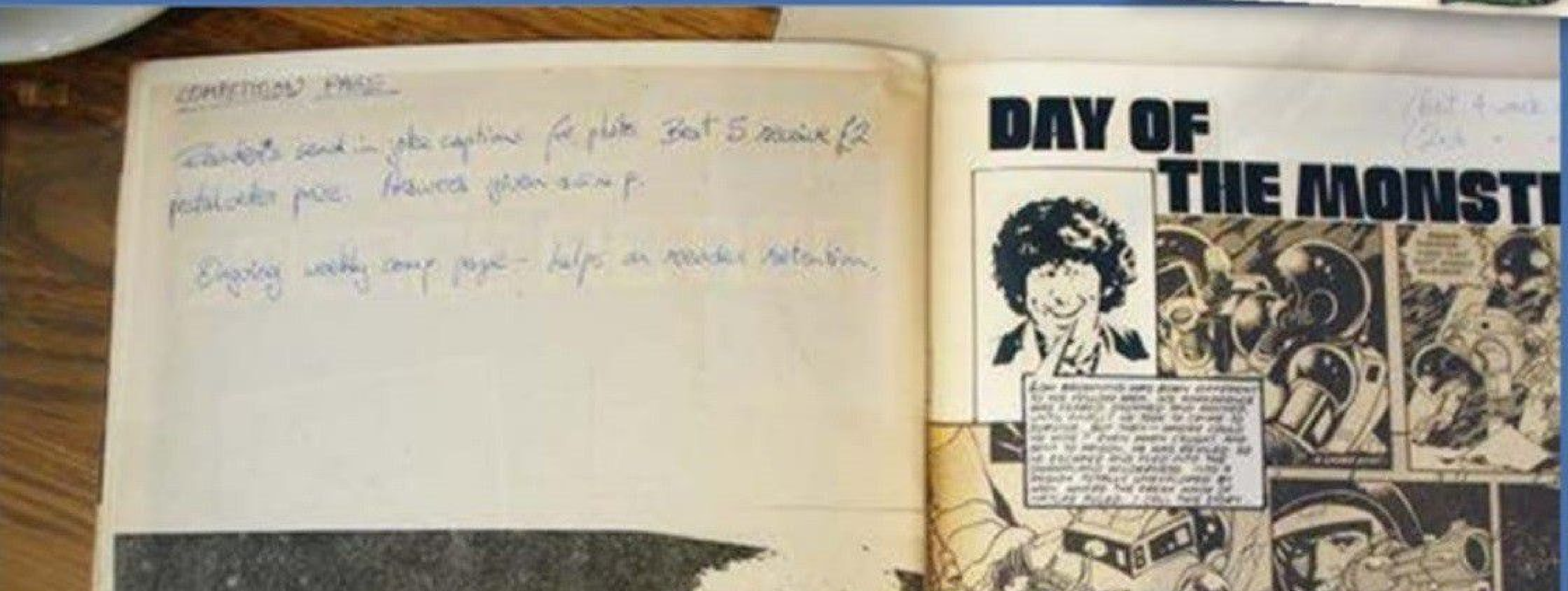
"Yes, I did. It was a privilege and a pleasure; a passion rather than a job. And in those days, to be offered to be paid..." →

Above left: A page from 'issue 0' showing photos of Tom Baker at the Seacon '79 event; and the cover of the convention booklet.

Left inset: The transfers that came free with issue 2 of *Doctor Who Weekly*.

Below left: A spread from 'issue 0' showing the competition page and the opening page of a dummy strip called *Day of the Monsters*.

Below right: The *Photo-File* for William Hartnell in issue 0, and the feature as it appeared in issue 1.



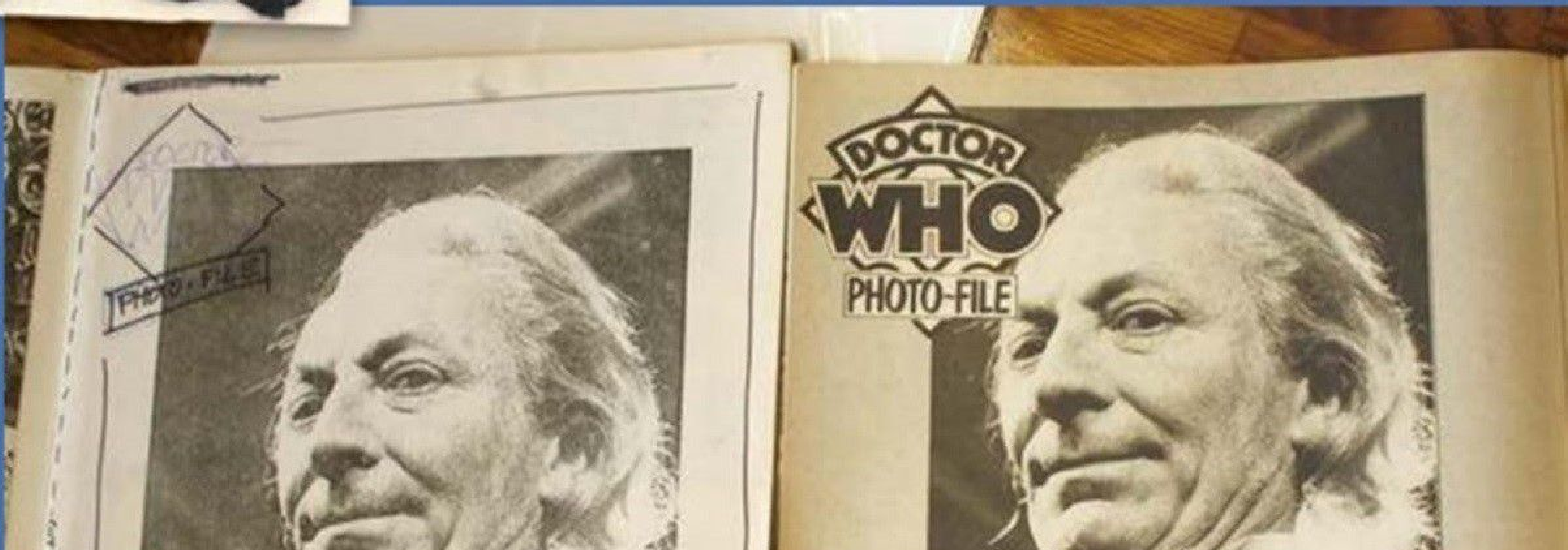


PHOTO-FILE
ENTRY NUMBER ONE: WILLIAM HARTNELL
DOCTOR WHO
PHOTO-FILE
Entry Number One: WILLIAM HARTNELL
(TO THE MEMORY OF WHOM THIS FIRST ISSUE IS RESPECTFULLY DEDICATED)

Dez Skinn & Jeremy Bentham

Right: The 'next week's issue' page in the mock-up.

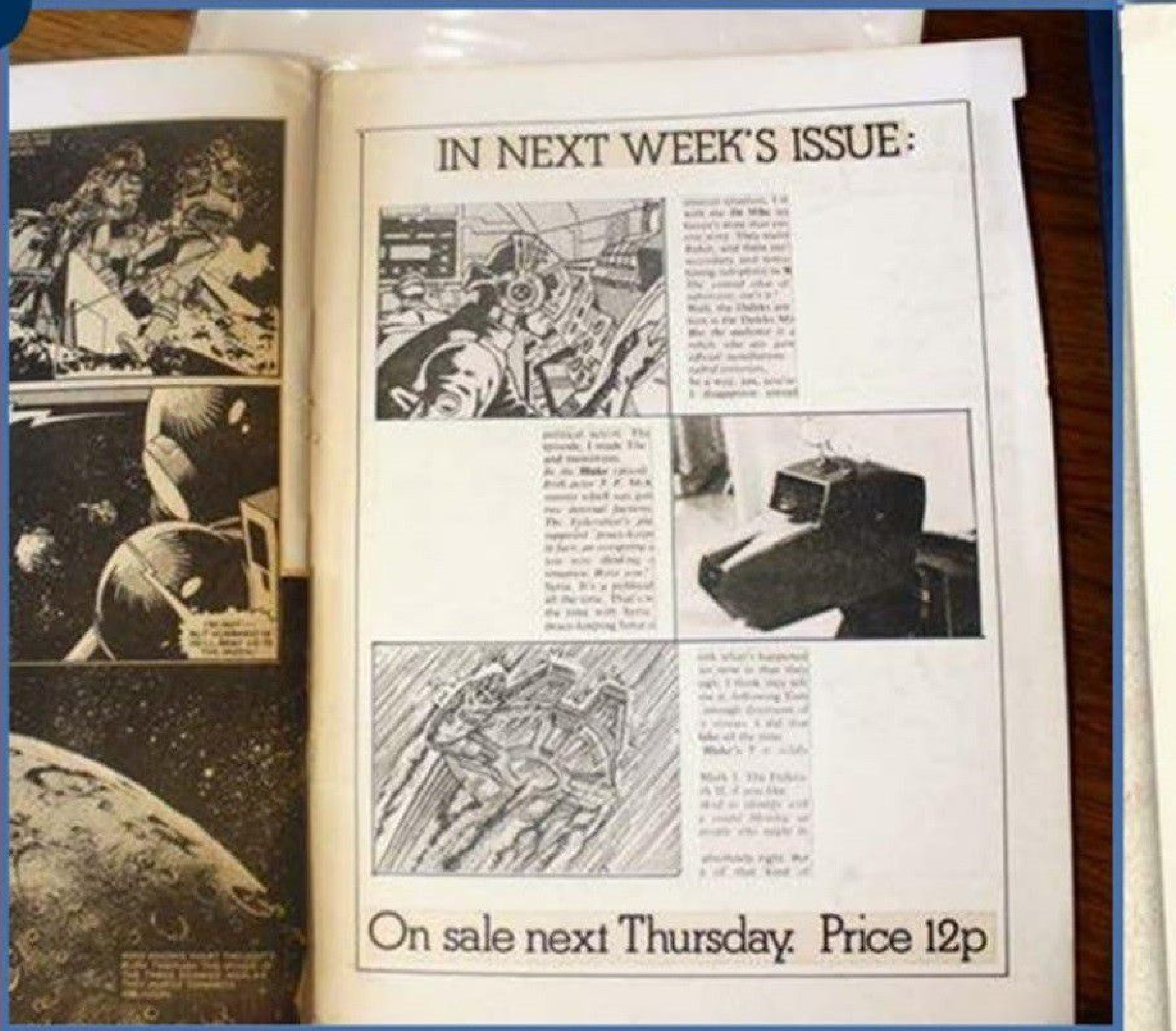
Far right: Tom Baker went on a signing tour for *Doctor Who Weekly* in October 1979. Dez remembers that Tom agreed to promote the new magazine free of charge.

Below right: Dez looks on as Jeremy checks his diary from 1979.

Bottom left: *The Silver Surfer* issue 1, published in the US by Marvel Comics in 1968.

Bottom right: How the original masters of Earth could have looked!

Dez Skinn and Jeremy Bentham photos © Emily Cook.



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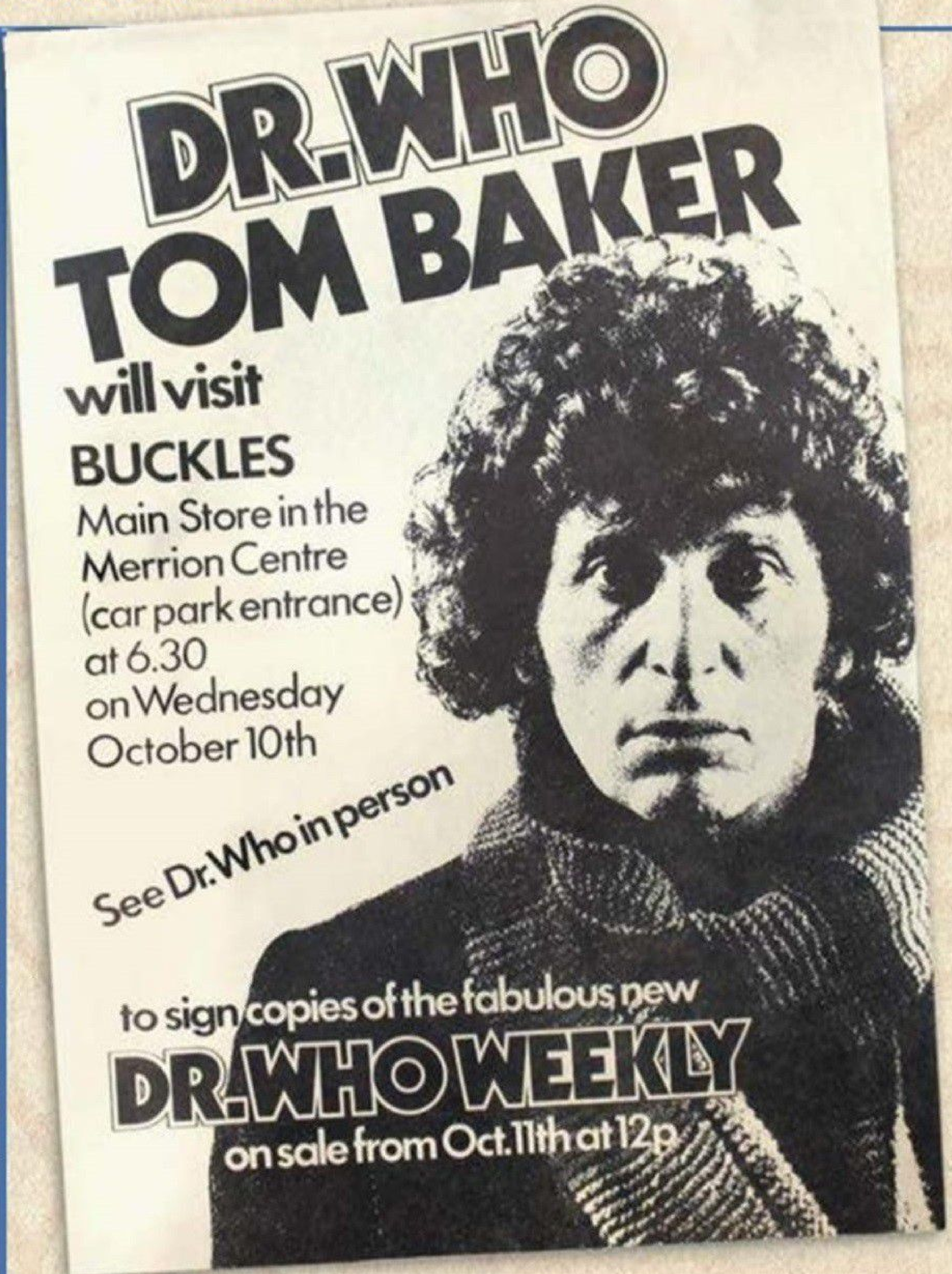

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> "The fact that it survived without the TV boost is testament to the loyalty of *Doctor Who* fans." DEZ SKINN

SILURIANS IN UNDERPANTS

"One of the stories I re-read in my diaries the other night," says Jeremy, "was about the day I finally understood some of Dez's sense of humour. It was early in 1980."

"Did it really take *that* long?" Dez exclaims. "That's about a year after we first met!"

"The back-up strip was starting to power ahead – four pages at the back of *DWW* which didn't feature the Doctor but were devoted to other characters, monsters and aliens."

"To me, it was the heart of the magazine," Dez chips in. "Readers love 'The Further Adventures of…'"

"Dez wanted a comic about the Silurians so I brought in some reference photographs. He said: 'They've not got any clothes on, have they?' I said, 'No, they're Silurians.' 'Do you know about the Silver Surfer?' he asked. Yes, being a Marvel Comics collector, I did. They had to draw little underpants on the Silver Surfer in the early days. I said, 'You're *not* going to put Silurians with underpants on, are you?' Then I realised I was being wound up. He roared with laughter."

Apparently Dez doesn't remember playing such a trick.

Jeremy taps his diary. "It's all there, mate."

SENTINEL OF THE SPACEWAYS!
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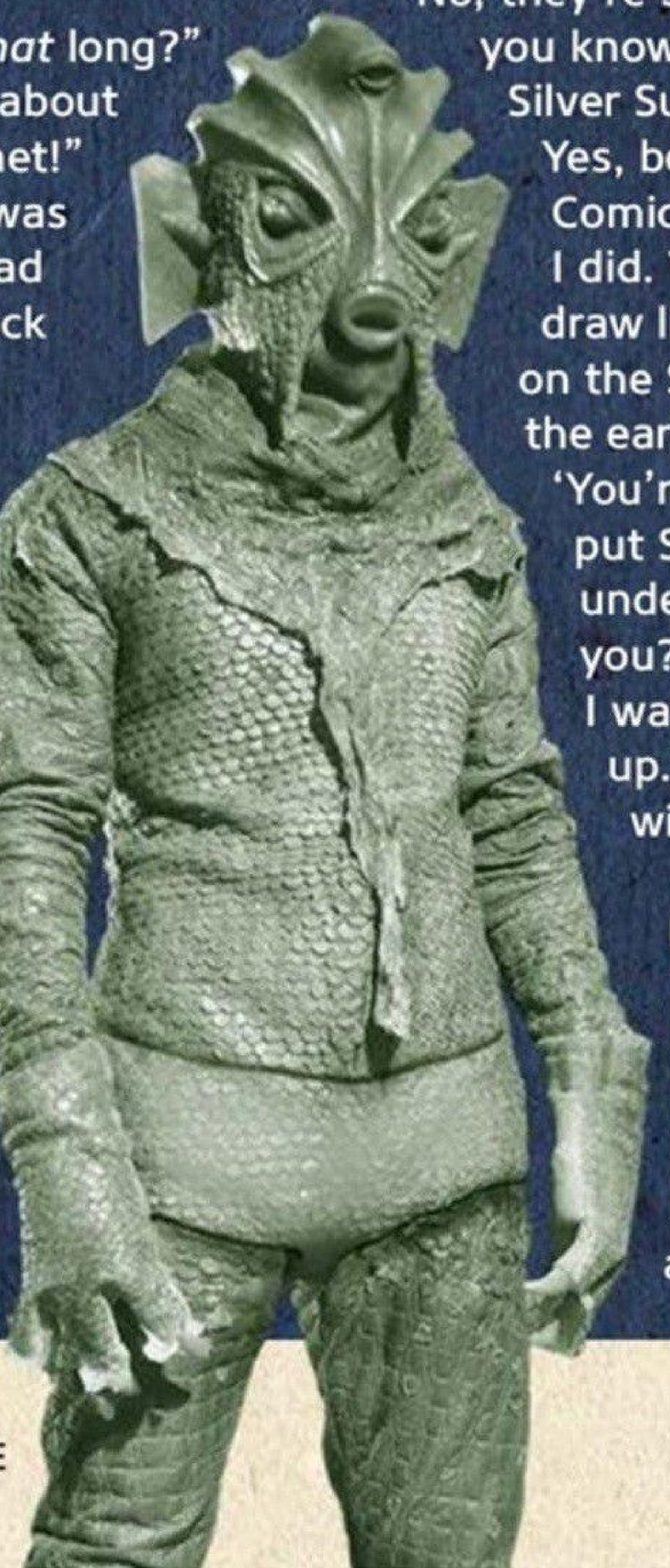

→ "He would've paid *us* to do it. In fact… why didn't I think of that?"

Dez and Jeremy laugh.

Dez's editorial baton was passed on to Paul Neary in 1980. "I did only 22 issues. The fact that people still drag me out for things like this amazes me, because I'm such a cheat."

"The magazine's lasted 40 years so you must have done *something* right!" says Jeremy.

Indeed. Four decades later this publication is the world's longest lasting TV tie-in magazine.

"Proud of the achievement?" Dez asks himself. "Not 'arf!"

Jeremy wrote for the magazine until 1982 and also has "ongoing pride for helping bring *DWW*/**DWM** into the world. I believe **DWM** is that second and vital beating heart that's helped keep *Doctor Who* alive and thriving. That, of course, includes the legions of readers and subscribers who immerse themselves regularly in its pages."

"The fact that it survived without the TV boost is testament to the loyalty of *Doctor Who* fans," adds Dez. "An achievement the likes of *Star Trek* never managed!"

Jeremy praises "the editors who've followed the tenet of the publication's initial big ideas, the artists and authors who create new comic-strip adventures for the Doctor, and the writers still fashioning pages of material that fundamentally tell 'The Story of *Doctor Who*'. Those silly hours so many of us have put in from 1979 to 2019 all facilitate participation in Doctor Dez's original vision for Happy Times and Places across a very broad universe."

Flicking through the first issue, Jeremy is reminded of the Doctor's promise that issue 879 would be a beauty. He turns to Dez and smiles. "I still can't wait for that one." **DWM**

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SEASON SURVEY RESULTS

Results

THE SURVEY TEAM

In its 40-year history, Doctor Who Magazine has regularly sought the views of its readers. But how have these opinions changed over the years?

Feature by **JONATHAN MORRIS**

What is the best *Doctor Who* story? It's a question that *Doctor Who* fans have been debating ever since the second story was broadcast. Fifty-six years and 285-ish stories later, we still haven't quite agreed on an answer.

Because, of course, not every story is to everyone's tastes. We all have different criteria. What matters most – the performance by the lead actor, the script, the direction, the design, the special effects? Or some idiosyncratic combination of all these elements and more? Then there's the subject matter. Some people prefer their *Doctor Who* dark and gritty, others prefer it light and frothy. Plus, there are all the other factors that can influence somebody's enjoyment of a story – what preconceptions they had before they saw it, or whether it came as a delight or a disappointment after they'd already read it as a novelisation or been appraised of the salient points in an episode guide.

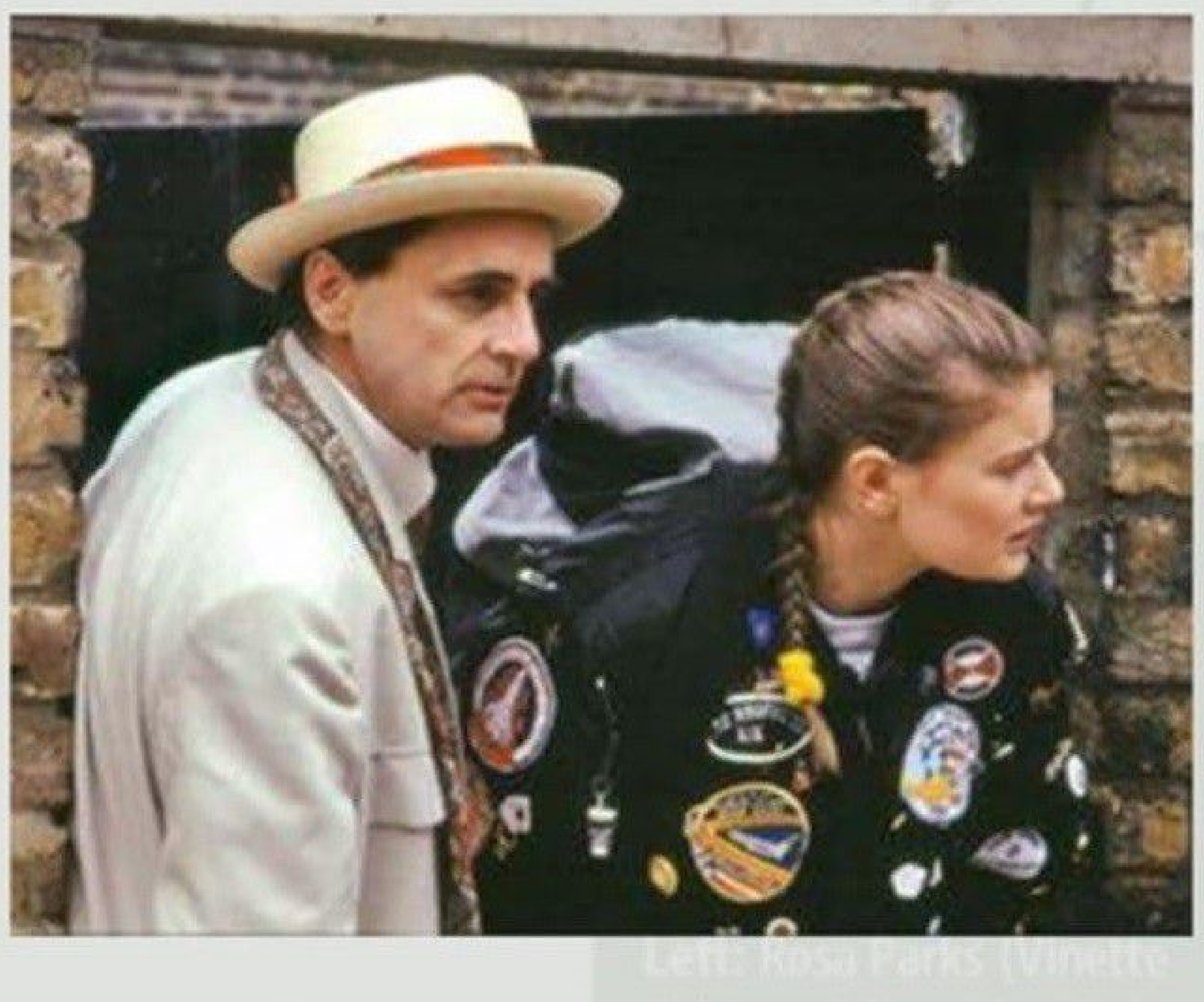
There's also the age factor, with many fans favouring stories made when they were children, when the stories seemed grown-up and scary, and disliking the stories made when they hit puberty, when the stories suddenly seemed childish and trivial. Even with all of existing *Doctor Who* available on some form of disc there's no escaping the lure of nostalgia, associating certain stories with cold November evenings or warm spring afternoons, linking *Doctor Who* indelibly with memories of grandparents' armchairs, football score teleprinters, the whirr of 1980s video recorders and the closing themes of *The Basil Brush Show, Wogan* or *Strictly Dance Fever*. (Depending on your age.)

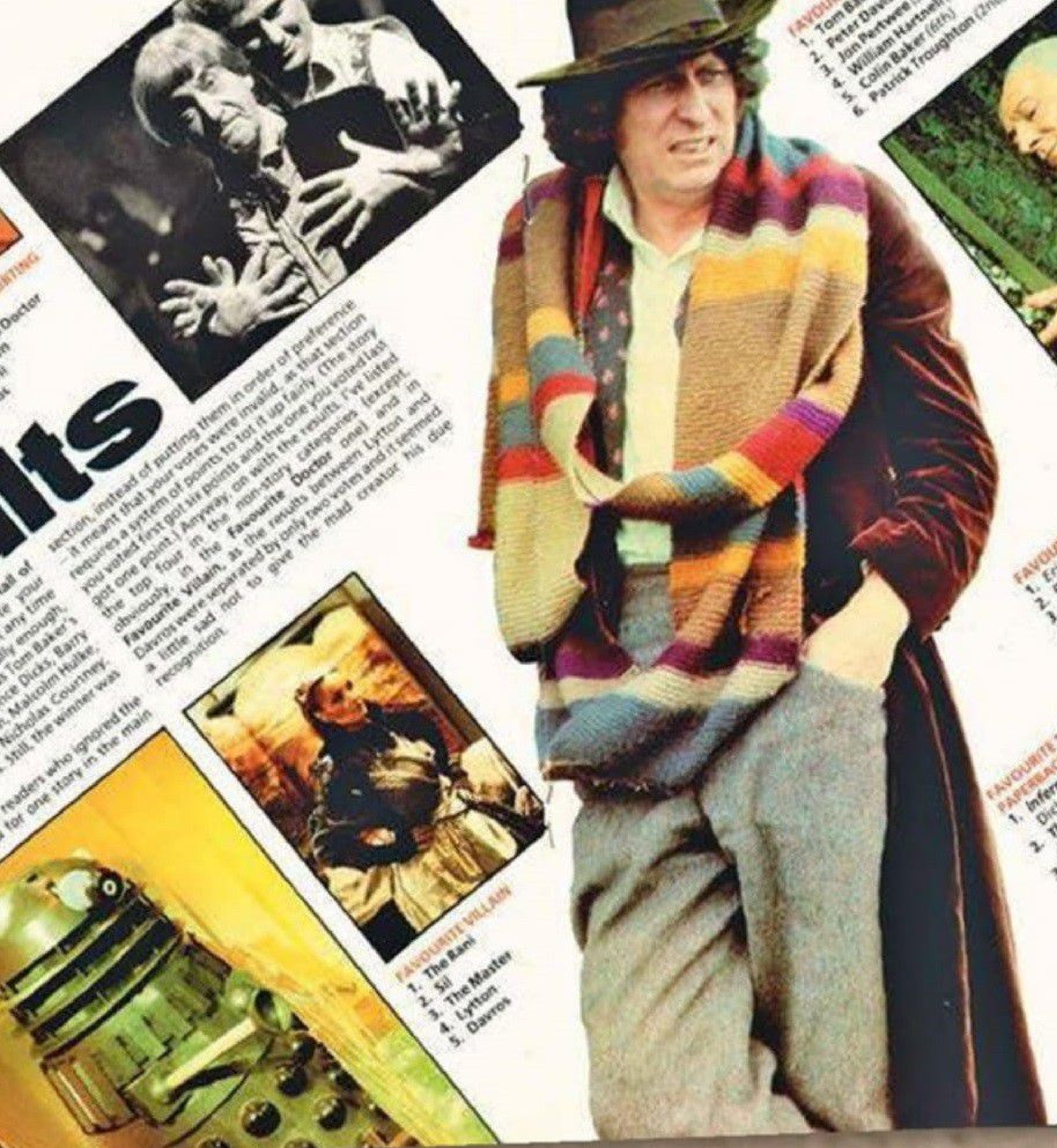
There's also the qualitative dilemma of deciding what is best and what is – not quite the same thing – favourite? I mean, my favourite Sylvester McCoy story is *Paradise Towers* (1987), but even my heartfelt love for well-spoken 20-something actresses pretending to be juvenile delinquents can't blind me to the fact that *Remembrance of the Daleks* (1988) is, by any criteria you care to name, objectively better.

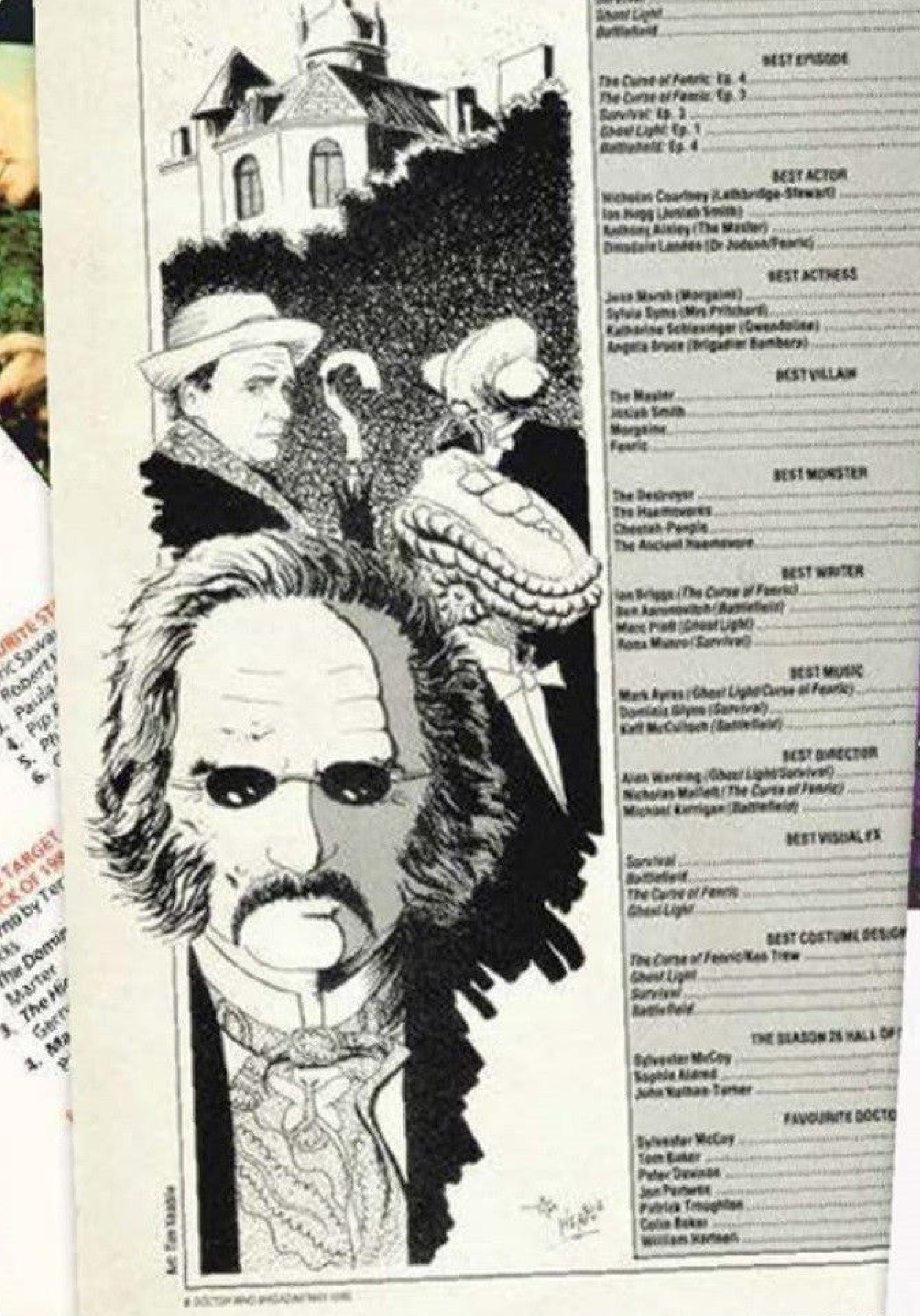
But what's the point in being objective? We all love *Doctor Who* far more than is sensible, so why should we even *try* to second-guess how it might appear to the uninitiated viewer? If being a *Doctor Who* fan means anything, it means that we can see virtues in it that the 'norms' and the 'not-we' can't see, that there are aspects of its appeal that can't be measured in terms of mere production values. There's a magic to *Doctor Who* that is sometimes quintessential and sometimes indefinable but which is always deeply personal, and so any story ranking, any score-marking, is going to be highly subjective. You can tell a lot about a person from what their favourite *Doctor Who* stories are. Which means that any Best-to-Worst of *Doctor Who* stories tells you as much, if not more, about the tastes of *Doctor Who* fans than it does about the relative quality of the stories themselves.

The other question is, when we're giving a particular story a score, are we all evaluating the *same* story? There are the stories with missing episodes, where those who saw the original transmission may be voting on the basis of their fond memories. But are 50-year-old memories more valid, or more accurate, than the verdict of someone who has just listened to the audio of the story or a telesnap reconstruction? Even for all the *Doctor Who* that exists, →

THERE'S THE QUALITATIVE DILEMMA OF DECIDING WHAT IS BEST AND WHAT IS – NOT QUITE THE SAME THING – FAVOURITE.






BEST EPISODE
The Curse of Fenric: Ep. 4
The Curse of Fenric: Ep. 3
Survival: Ep. 3
Ghost Light: Ep. 1
Battlefield: Ep. 4

BEST ACTOR
Nicholas Courtney (Lethbridge-Stewart)
Ian Hogg (Josiah Smith)
Anthony Ainley (The Master)
Dinsdale Landen (Dr Judson/Fenric)

BEST ACTRESS
Jean Marsh (Morgaine)
Sylvia Syms (Mrs Pritchard)
Katharine Schlesinger (Gwendoline)
Angela Bruce (Brigadier Bambera)

BEST VILLAIN
The Master
Josiah Smith
Morgaine
Fenric

BEST MONSTER
The Destroyer
The Haemovores
Cheetah People
The Ancient Haemovore

BEST WRITER
Ian Briggs (The Curse of Fenric)
Ben Aaronovitch (Battlefield)
Marc Platt (Ghost Light)
Rona Munro (Survival)

BEST MUSIC
Mark Ayres (Ghost Light/Curse of Fenric)
Dominic Glynn (Survival)
Keff McCulloch (Battlefield)

BEST DIRECTOR
Alan Wareing (Ghost Light/Survival)
Nicholas Mallett (The Curse of Fenric)
Michael Kerrigan (Battlefield)

BEST VISUAL FX
Survival
Battlefield
The Curse of Fenric
Ghost Light

BEST COSTUME DESIGN
The Curse of Fenric/Ken Trew
Ghost Light
Survival
Battlefield

THE SEASON 26 HALL OF
Sylvester McCoy
Sophie Aldred
John Nathan-Turner

FAVOURITE DOCTOR
Sylvester McCoy
Tom Baker
Peter Davison
Jon Pertwee
Patrick Troughton
Colin Baker
William Hartnell

SEASON SURVE

RESULTS

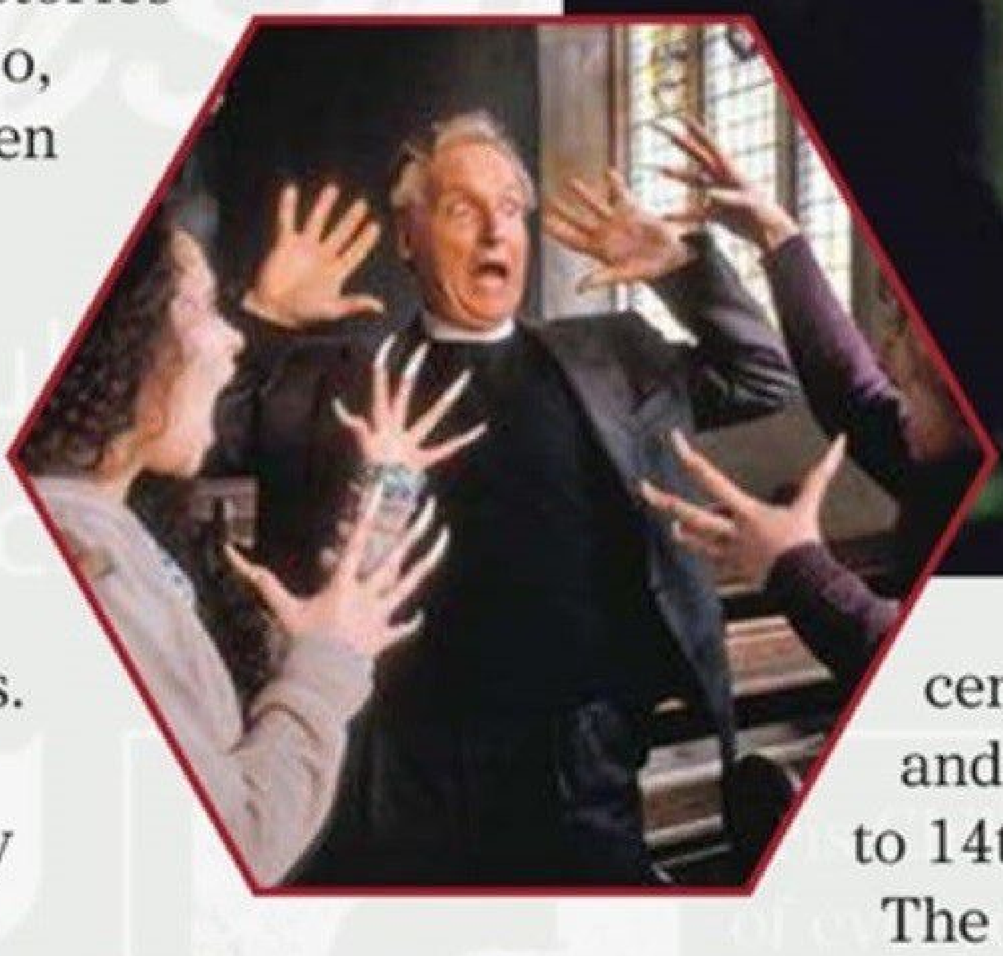
BEST WRITER
1 Russell T Davies
2 Steven Moffat
3 Robert Shearman
4 Mark Gatiss
5 Paul Cornell

RUSSELL T DAVIES

Above and opposite page: Results pages from **DWM** issues 55 (1981), 79 (1983), 93 (1984), 108 (1986), 160 (1990) and 363 (2005).

Opposite page below: The Doctor (Sylvester McCoy) and Ace (Sophie Aldred) in *Remembrance of the Daleks* (1988).

Below: Martha Jones (Freema Agyeman) knows who she *doesn't* want to vote for in *The Sound of Drums* (2007).



→ not everyone has had the same access. When **Doctor Who Magazine** first polled its readers on the entirety of *Doctor Who* in 1998 there were still stories which hadn't been released on video or repeated on UK Gold, and yet readers could still have informed opinions of those adventures, based on the novelisations. Then there were productions like *Silver Nemesis* (1988) and *The Curse of Fenric* (1989) where the transmitted versions of the stories were never released on video, so many fans would have been evaluating them based on extended special editions. And as stories have been released on DVD and Blu-ray there have been even more variations, all with different nips and tucks.

The question of access is important, because inevitably someone is going to have a different level of engagement with a story they've watched multiple times – perhaps finding new faults or redeeming features – compared to having only seen a story once, probably in childhood. So the release of a story on video is sometimes significant, as it brings it to new viewers and allows reappraisal. For instance, in the 1998 poll *The Ice Warriors* (1967) ranked 29th, with a score of 77.95 per cent. Since then, it has been released on video and DVD – and by 2014 it had slipped all the way down to 141st, with a score of 69.43 per cent. In contrast, in 1998 *Terror of the Zygons* (1975) was 25th, with 78.89 per cent. Sixteen years and a video and DVD release later, it was up to 14th place, with 86.59 per cent.

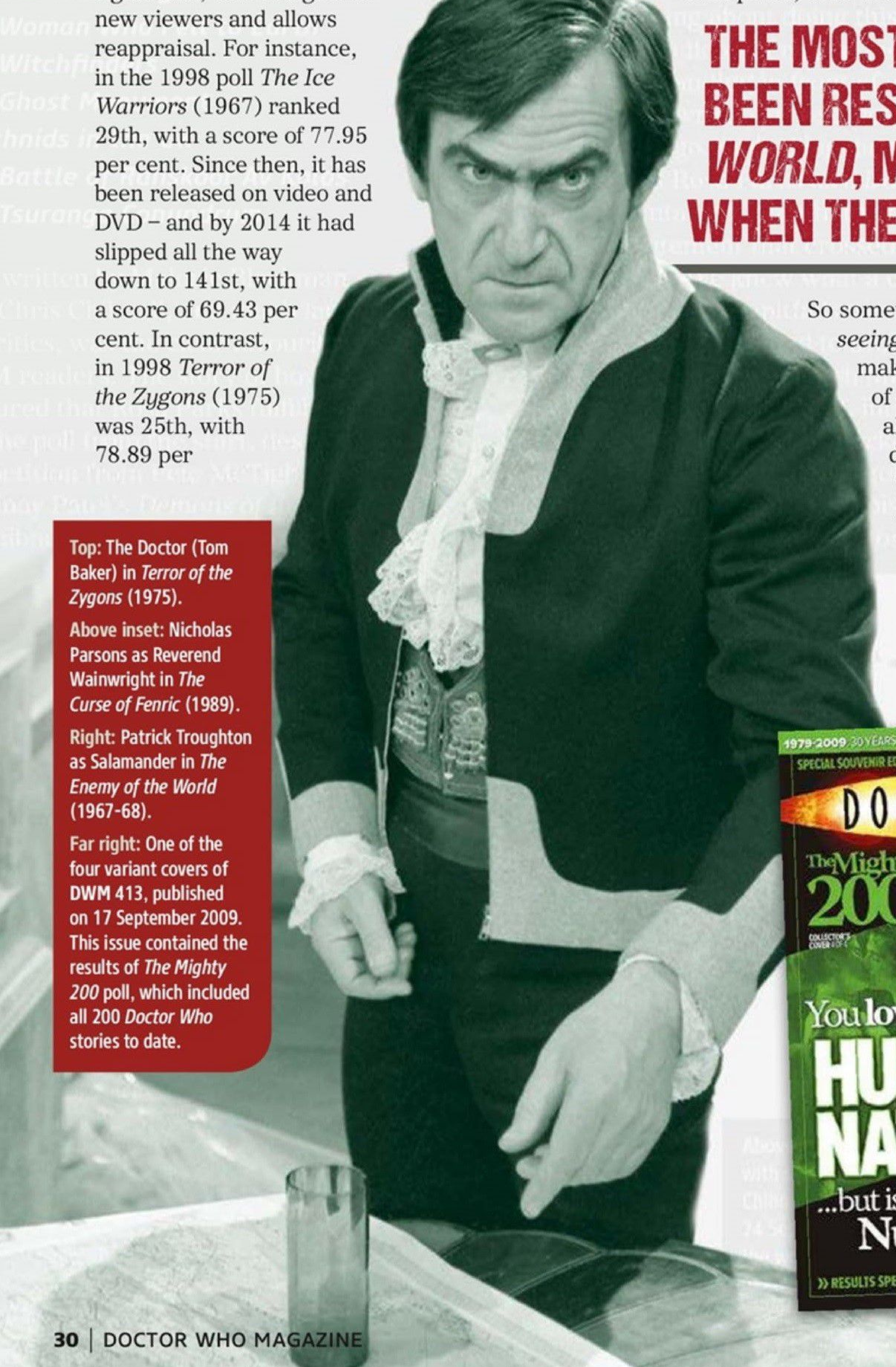
The most dramatic reappraisal, though, has been reserved for *The Enemy of the World* (1967-68), most of which didn't even *exist* when the 2009 poll was taken, when it languished at 139th, with 63.66 per cent. Then it was unearthed and released on DVD and suddenly it's at 56th place, with 78.08 per cent.

THE MOST DRAMATIC REAPPRAISAL HAS BEEN RESERVED FOR *THE ENEMY OF THE WORLD*, MOST OF WHICH DIDN'T EVEN EXIST WHEN THE 2009 POLL WAS TAKEN.

So sometimes actually *seeing* a story can make a world of difference, although the discovery of *The Web of Fear* (1968) didn't see the same level of improvement, as its score was already a high 84 per cent.

Before I fascinate you with any more *Doctor Who* ranking statistics, I should give you a quick guide to the various polls **DWM** has undertaken. Since 1981 the magazine has conducted readers' polls of each season of *Doctor Who.* Up to Season 20, readers were asked to rank the stories of each season from favourite to least favourite and the results were based on accumulated points. For seasons 21-26 (1984-89), readers were only allowed to vote for their favourite story, with the winner given as a percentage. Then, when the series returned in 2005, polls were conducted on each season, inviting readers to give each story a score out of ten, resulting in a percentage rating.

This was also the approach taken for **DWM**'s polls of the entire series conducted in 1998, 2009 and 2014. Of course, by 2009 the series had returned to our screens so the number of stories increased; in 1998 readers had 159 stories to vote on, in 2009 they had 200, in 2014 they had 241. This meant that, even if a story maintained the same rating, its position might drop as new stories entered the

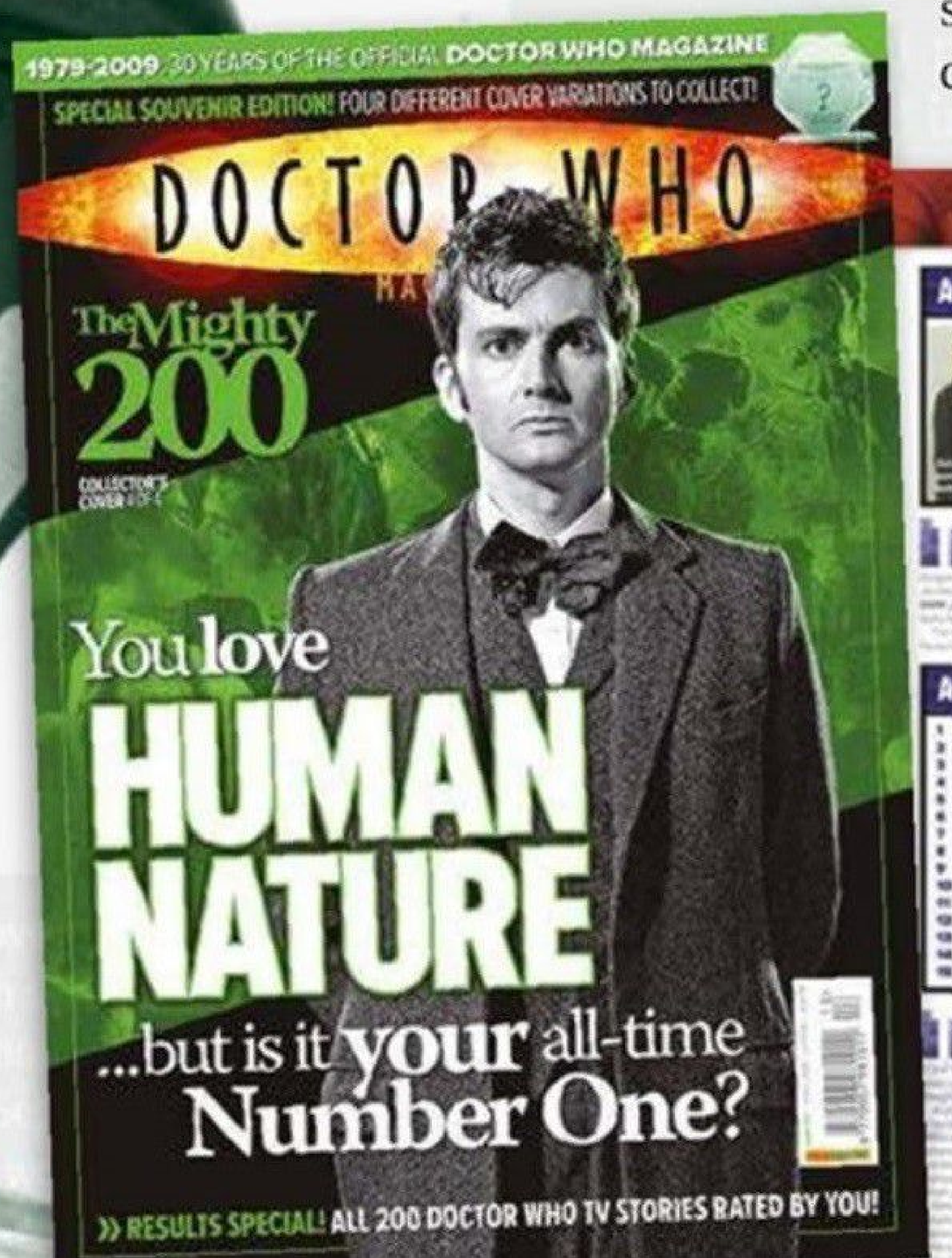


Top: The Doctor (Tom Baker) in *Terror of the Zygons* (1975).

Above inset: Nicholas Parsons as Reverend Wainwright in *The Curse of Fenric* (1989).

Right: Patrick Troughton as Salamander in *The Enemy of the World* (1967-68).

Far right: One of the four variant covers of DWM 413, published on 17 September 2009. This issue contained the results of *The Mighty 200* poll, which included all 200 *Doctor Who* stories to date.


1979-2009 30 YEARS OF THE OFFICIAL DOCTOR WHO MAGAZINE
SPECIAL SOUVENIR EDITION! FOUR DIFFERENT COVER VARIATIONS TO COLLECT!
DOCTOR WHO
The Mighty 200
You love
HUMAN NATURE
...but is it your all-time Number One?
RESULTS SPECIAL! ALL 200 DOCTOR WHO TV STORIES RATED BY YOU!

"The Mighty 200!"
Average score by Doctor
The Trial of a Time Lord
Average score by series
Other worlds & spin-offs

TWENTY-ONE YEARS OF TOP TENS

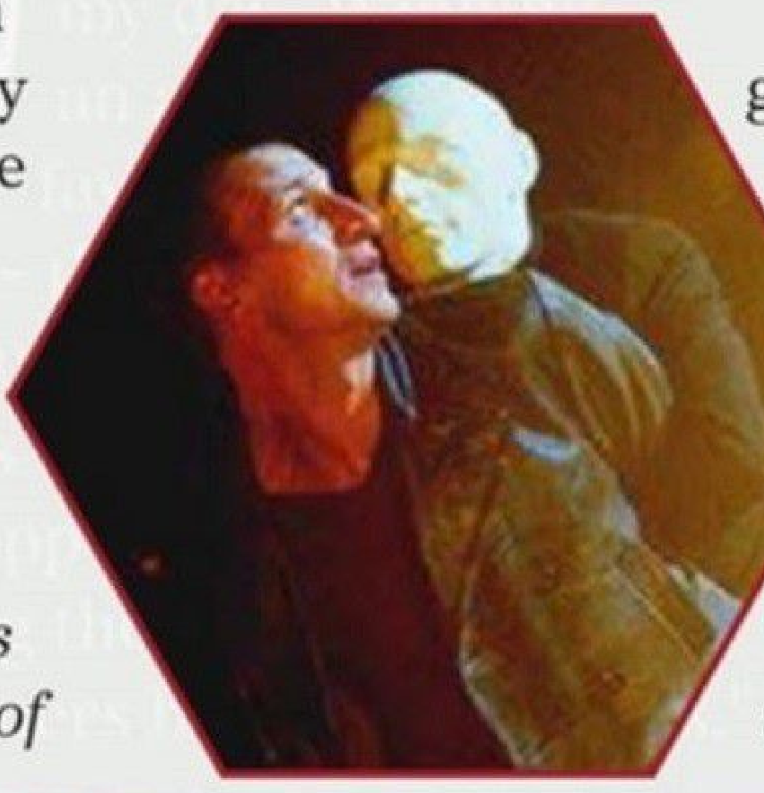
All the stories that have appeared in **DWM** top tens – ranked!

	1998	2003	2009	2014
The Day of the Doctor				1st, 92.06%
Blink			2nd, 91.61%	2nd, 91.87%
Genesis of the Daleks	1st, 90.12%	3rd	3rd, 91.55%	3rd, 91.60%
The Caves of Androzani	3rd, 88.51%	1st	1st, 91.64%	4th, 90.90%
City of Death	7th, 84.76%	5th	8th, 88.20%	5th, 90.30%
The Talons of Weng-Chiang	2nd, 84.86%	2nd	4th, 91.45%	6th, 90.15%
The Empty Child/The Doctor Dances			7th, 89.48%	7th, 89.48%
Pyramids of Mars	4th, 86.90%	4th	7th, 88.97%	8th, 88.26%
Human Nature/The Family of Blood			9th, 87.90%	9th, 87.90%
Remembrance of the Daleks	6th, 84.86%	7th	14th, 84.24%	10th, 87.58%
The Robots of Death	5th, 85.44%	8th	9th, 86.83%	11th, 87.00%
Bad Wolf/The Parting of the Ways			13th, 86.59%	13th, 86.59%
The Web of Fear	10th, 84.00%	19th	23rd, 83.36%	16th, 85.50%
Inferno	14th, 80.96%	9th	32nd, 81.76%	18th, 85.07%
The Tomb of the Cybermen	8th, 84.26%	10th	25th, 82.79%	23rd, 84.57%
The Curse of Fenric	12th, 82.75%	6th	30th, 82.09%	26th, 84.03%
The Evil of the Daleks	9th, 84.22%	36th	18th, 83.74%	34th, 82.46%

ranking above it. So, while the rating for *The Seeds of Doom* (1976) has actually risen over the years from 81.57 to 84.06 to 84.75 per cent, its position has dropped from 13th to 16th to 20th, just because there's more competition for the top spots. This makes the achievement of stories that have held onto high positions, or even improved, all the more remarkable. The most extraordinary rise is probably that of *The War Games* (1969), which was 31st in 1998, with a rating of 76.31 per cent, and 12th in 2014, with a rating of 86.61 per cent.

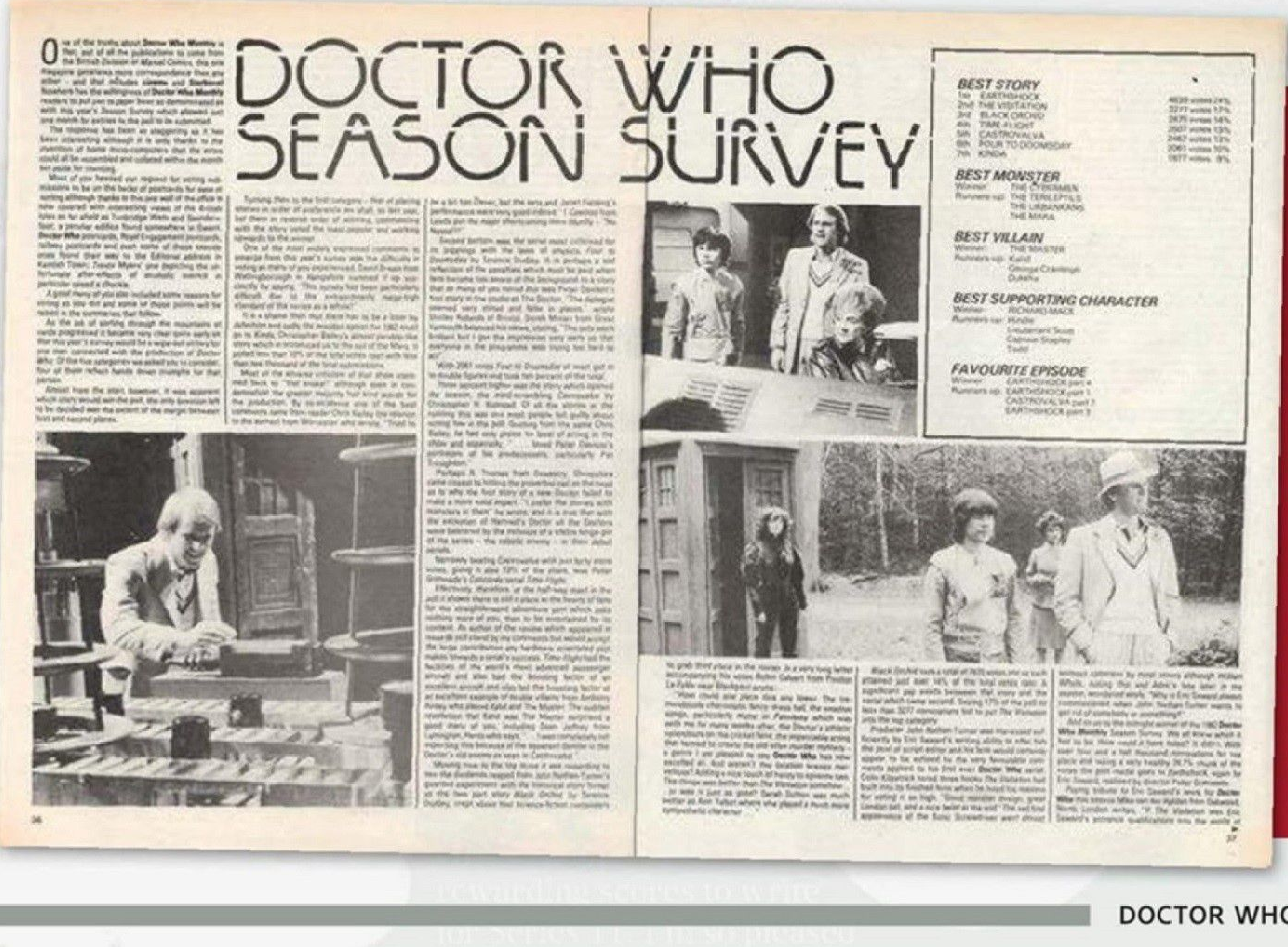
DWM also conducted another 'Favourite TV stories' poll in 2003, but on this occasion readers were only asked to nominate their top five stories. Despite the different methodology, the final top ten consisted of eight of the top ten stories from the 1998 poll, losing *The Web of Fear* and *The Evil of the Daleks* (1967) and gaining *The Curse of Fenric* and *Inferno* (1970). This methodology also resulted in noticeably higher positions for *Revelation of the Daleks* (1985: 13th), *The Aztecs* (1964: 17th), *Ghost Light* (1989: 18th) and the 1996 TV movie (25th). On the other hand, *The Invasion* (1968), voted 16th in 1998, failed to make the top 50.

What's most interesting are the stories that have been reappraised over the years. The stories themselves haven't changed, so the reappraisal is indicative of changing tastes in fandom. And, looking at the early polls, some patterns emerge. In the poll of the 1980-81 season, the top three stories were *Logopolis*, *The Keeper of Traken* and *Full Circle*. Fast forward to 2014 and, while the top two stories are the same, *Warriors' Gate* is now in third place. Next, *Earthshock* came top of the 1982 season, followed by *The Visitation*, with *Kinda* placed last; now, while *Earthshock* retains its popularity, *Kinda* is the second favourite. *Resurrection of the Daleks* was narrowly voted the best story of 1984; now *The Caves of Androzani* is regarded as one of the all-time greats. *Vengeance on Varos* was voted the second worst story of the 1985 season; now it's considered the second best.



What happened? *Doctor Who* fans grew up. In all these polls it's the stories with monsters that had the most appeal for **DWM** readers – Marshmen, Terileptils, Cybermen, Daleks, Sontarans. Then, when the later polls were taken, the readers were now adults and enjoyed more sophisticated fare like *Warriors' Gate* and *Kinda*, and preferred the complex plotting, characterisation and dialogue of *The Caves of Androzani* to the series of set-pieces that constitutes *Resurrection of the Daleks*. This shift is less marked with the Sylvester McCoy stories, when many **DWM** readers were already entering adulthood – although the rise in popularity of 1988's *The Happiness Patrol*, and the fall in popularity of *Silver Nemesis*, illustrates a shift towards stories being evaluated for their thematic depth rather than the frequency of small explosions.

With the series from the last 14 years, there's a slightly different shift. Some stories that were rated highly in the aftermath of their broadcast are less well-regarded now that readers have had time to take stock. Of the 2005 season, *Father's Day* and *The Unquiet Dead* have seen their ratings drop considerably, while *Rose* has seen its rating rise. (Maybe its series-launching achievements seem even greater with the benefit of hindsight.) 2006 has seen an even more marked re-evaluation, →



DOCTOR WHO SEASON SURVEY

BEST STORY
1st EARTHSHOCK
2nd THE VISITATION
3rd BLACK ORCHID
4th TIME-FLIGHT
5th CASTROVALVA
6th FOUR TO DOOMSDAY
7th KINDA

BEST MONSTER
Winner: THE CYBERMEN
Runners-up: THE TERILEPTILS
THE URBANKANS
THE MARA

BEST VILLAIN
Winner: THE MASTER
Runners-up: Kalid
George Cranleigh
Dukkha

BEST SUPPORTING CHARACTER
Winner: RICHARD MACE
Runners-up: Hindle
Lieutenant Scott
Captain Stapley
Todd

FAVOURITE EPISODE
Winner: EARTHSHOCK part 4
Runners-up: EARTHSHOCK part 1
CASTROVALVA part 1
EARTHSHOCK part 3

Above: The Doctor (John Hurt) contemplates making a terrible decision in *The Day of the Doctor* (2013) – the story voted the all-time best by DWM readers in 2014.

Left inset: The Doctor (Christopher Eccleston) is restrained by an Auton in *Rose* (2005).

Left: The 1982 Season Survey results published in DWM 69 named *Earthshock* as the best story that year.

25 YEARS OF TURKEYS

Over the last twenty-five years, *Doctor Who* has presented us with over 150 different adventures, spanning seven incarnations and twenty five seasons. Sid the Rat takes a festive, light-hearted look at some of the less memorable stories...

NUMBER 10: THE CHASE

NUMBER NINE: THE INVISIBLE ENEMY

NUMBER EIGHT: THE GUNFIGHTERS

NUMBER SEVEN: INVASION OF THE DINOSAURS

THE DWM 2014 SEASON SURVEY

FAVOURITE VILLAIN

FAVOURITE MONSTER

BEST WRITER

BEST DIRECTOR

FAVOURITE SPECIAL EFFECT

FAVOURITE MUSICAL SCORE

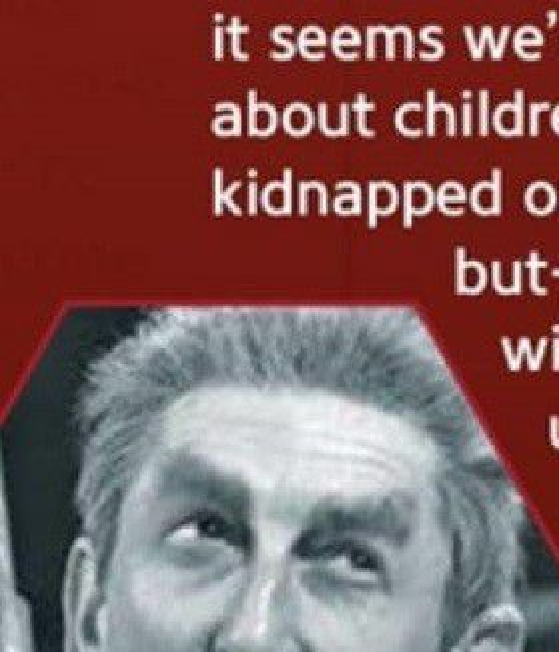
WHAT NEXT?

FIFTY-SIX YEARS OF TURKEYS

Way back in 1989, **DWM** 144 included a controversial article by the pseudonymous Sid the Rat, taking a “light-hearted look” at what were considered the ten worst stories of all time.

Now, we all know which stories tend to be regarded as the worst so I won’t bother listing them here, although Sid’s inclusion of *Invasion of the Dinosaurs* (1974) seems a little unwarranted. (It’s now regarded as being almost perfectly average, its only misdemeanour being its less-than-successful special effects.) It’s interesting that fans’ low opinion of the stories deemed to be ‘turkeys’ hasn’t really mellowed over the succeeding three decades, as six of Sid’s gobblers remained in the bottom 20 of the 2014 **DWM** poll. And, while it would be nice to think *The Gunfighters* (1966) has undergone a critical reappraisal, in reality it still divides viewers into those who can enjoy it despite the ghastly song [*You’re fired – Ed*] and those who can’t.

Of course, other stories have now been added to the turkey enclosure, as more fans have endured the longueurs of *The Dominators* (1968) and a small number of new stories have met with an unfavourable response. There are a few common factors; it seems we’re not inclined to enjoy stories about children, particularly when they’re kidnapped or possessed by benevolent-but-misunderstood aliens. Stories with ‘Under’ in the title tend to underwhelm, and we have little time for those mentioning ‘Time’ either. And for some reason we really, really don’t like stories about pirates – unless they’re written by Douglas Adams.



→ with several of the year’s stories falling by over ten per cent. Only *The Girl in the Fireplace*’s percentage has been revised upwards. (Possibly this is because **DWM**’s readership in 2014 included new fans who came to the series during the Steven Moffat era.) The season finales of 2007 and 2008 have also fallen in fans’ estimation, with only *Midnight* and another Moffat story, *Silence in the Library/Forest of the Dead,* rising in popularity.

With the Matt Smith era, you wouldn’t expect there was much time for readers to have reappraised his stories for the 2014 poll. But a few years, and the context of voting for *Doctor Who* as a whole, can make all the difference. At the time, fans thought *The Pandorica Opens/The Big Bang* was the strongest story of the 2010 season; in 2014, they realised their ‘mistake’ and awarded the highest ratings to *The Eleventh Hour* and *Vincent and the Doctor*. In 2011, fans thought *The Wedding of River Song* was the third best story of the season; three years later they weren’t so keen, and they were somehow even less happy with *The Doctor, The Widow and the Wardrobe*. And, of the 2012 mini-season, *Asylum of the Daleks* turned out to be, on reflection, slightly better than *The Angels Take Manhattan*.

There hasn’t been an all-encompassing poll since 2014, so it’s impossible to know whether *The Day of the Doctor* (2013) is still regarded as the best story of all time, or if *Caves* or *Genesis* have regained supremacy, or if a more recent story might take the top spot. Fans tend to award points more extremely in season-spanning polls than those covering single seasons, so it’s hard to make a direct comparison... but of Peter Capaldi’s stories, it seems likely that *World Enough and Time/The Doctor Falls* (2017) would be a contender for the top ten with a rating of 89.5 per cent, and *Mummy on the Orient Express* (2014) and *Heaven Sent* (2015) should probably make it into the top 20.

MAYBE THE NEW BLU-RAY EDITIONS OF *THE GREEN DEATH* AND *THE ARK IN SPACE* WILL SEE THOSE STORIES GAIN EVEN FURTHER POPULARITY.

And maybe the new Blu-ray editions of *The Green Death* (1973) and *The Ark in Space* (1975) will see those stories gain even further in popularity. There’s also *The Power of the Daleks* (1966), which has seen its rating rise in every poll; now that’s there an animated version to watch, will it be regarded even more highly? Of the Thirteenth Doctor’s era, so far *Rosa* (2018) appears to be the latest to have been awarded ‘classic’ status.

But who knows? If looking at the polls over the years proves anything, it’s that, while fans are fairly set in their opinions regarding stories from the first 30-odd years, when it comes to more recent stuff they can be surprisingly fickle, with stories that surprised and delighted first time around losing ground to stories that reward repeated viewing.

Oh, and it proves one more thing. Fans love giving *Doctor Who* stories marks out of ten. **DWM**

Left from top: *25 Years of Turkeys* from DWM 144; *Invasion of the Dinosaurs* (1974); Steven (Peter Purves) sings in *The Gunfighters* (1966); and Milo Clancey (Gordon Gostelow) in *The Space Pirates* (1969).

Above: The 2014 Season Survey results from DWM 489.

Right: Two of the inmates from *Asylum of the Daleks* (2012).

BBC

DOCTOR WHO

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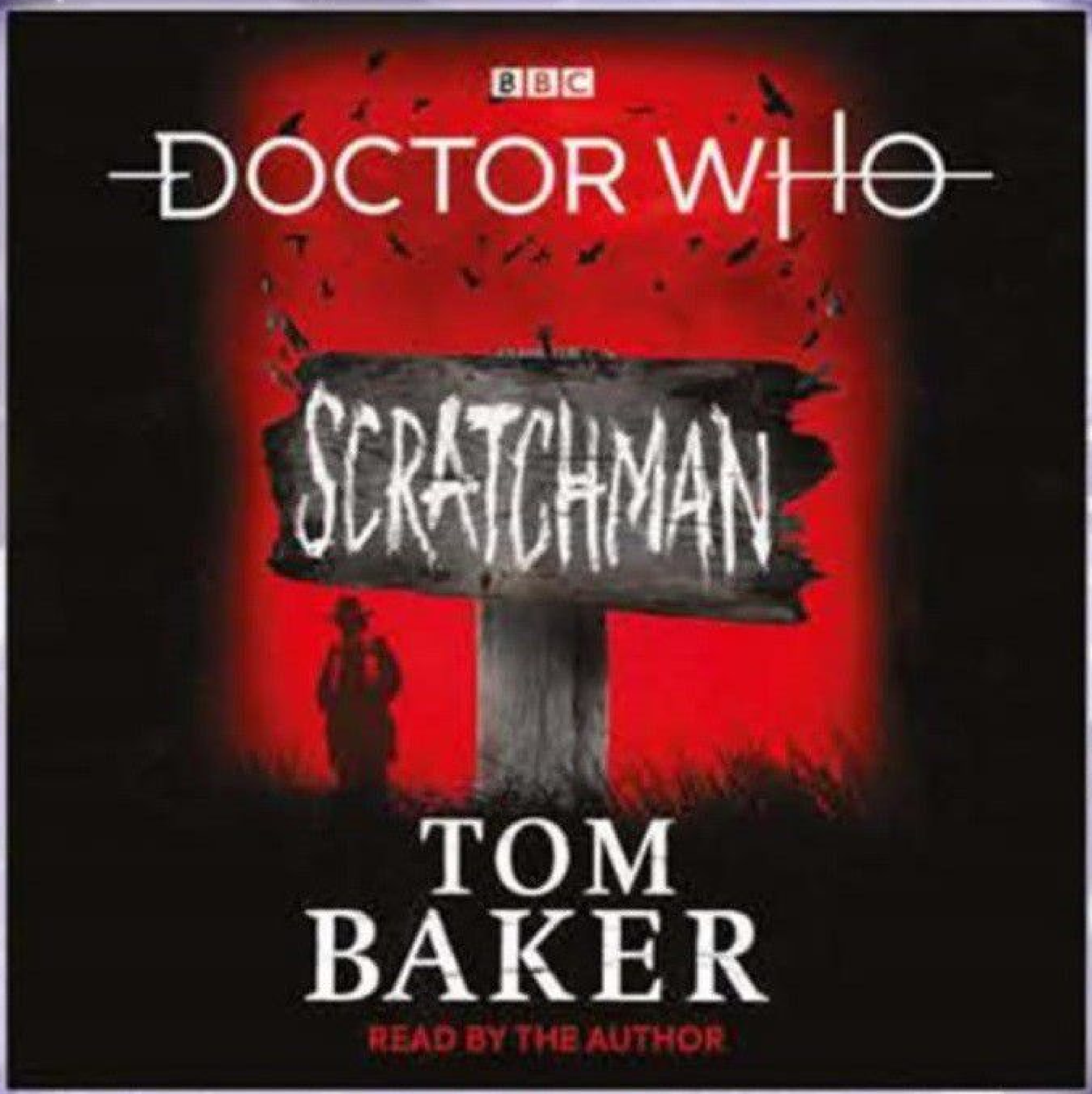
Birthday

Doctor Who Magazine!

CELEBRATING 40 YEARS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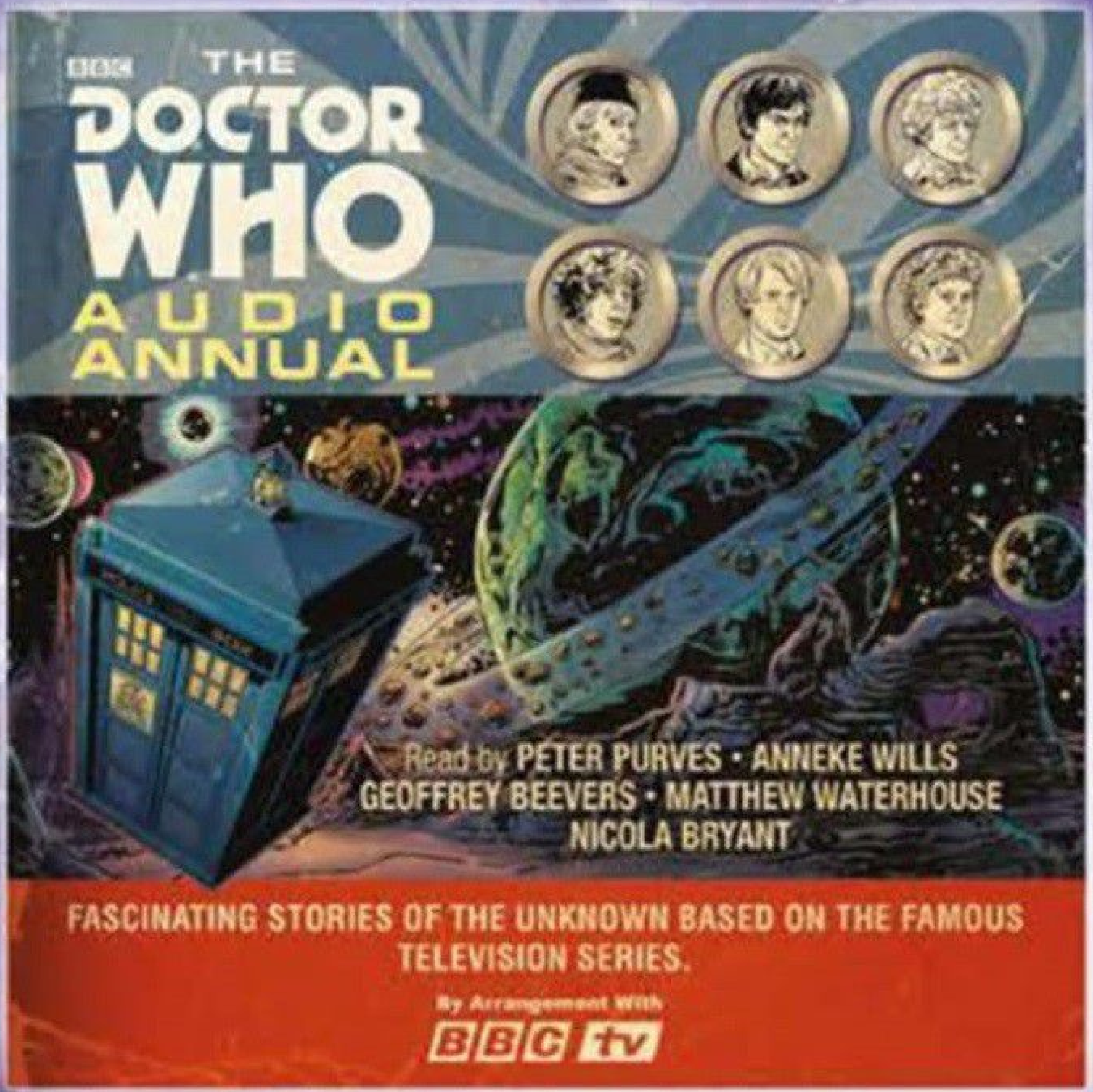
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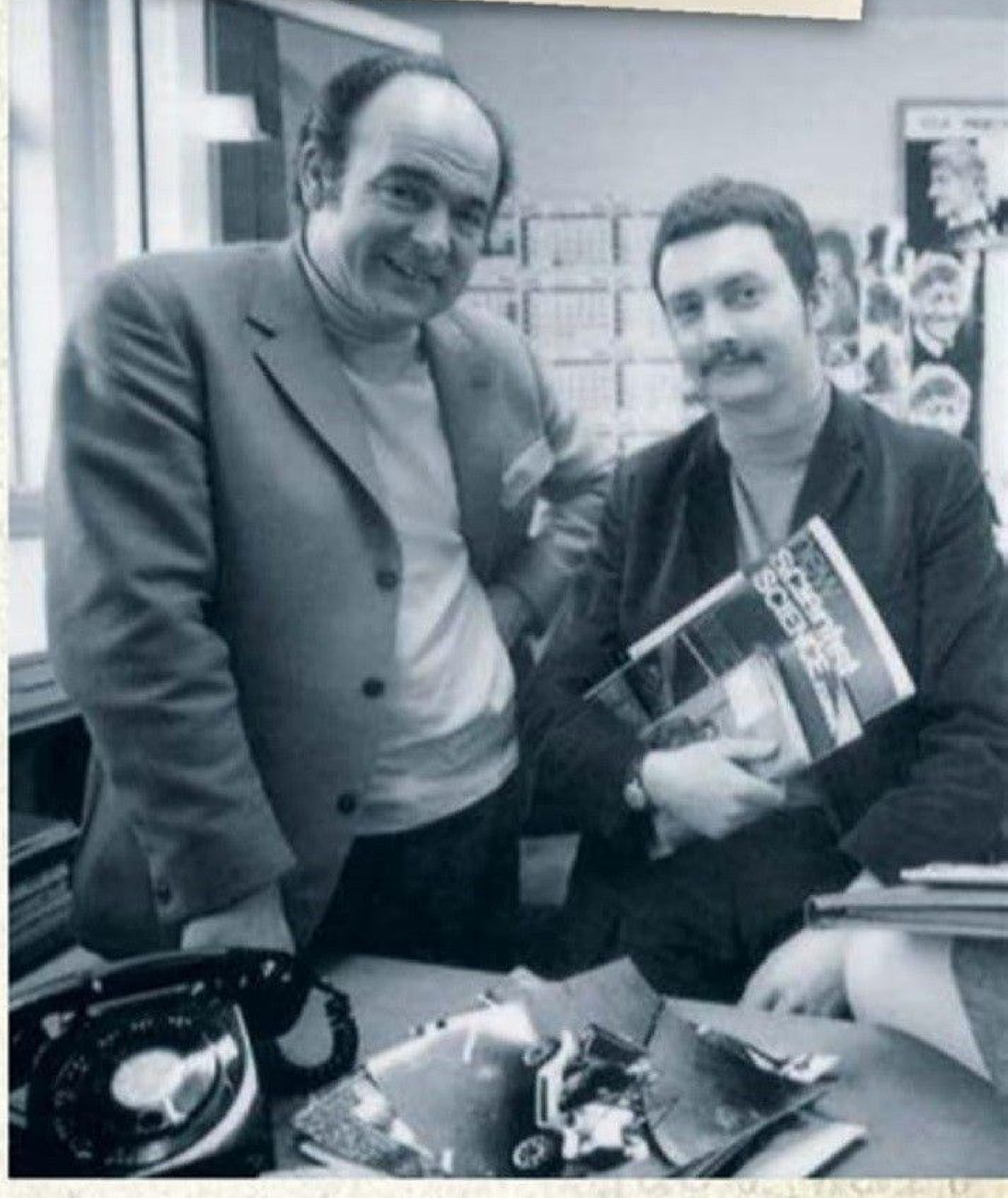
THE WRITER'S WRITER

Terrance Dicks inspired countless *Doctor Who* fans, but one in particular followed his example by first becoming a novelist and then writing episodes of the television series itself. Along the way he got to know the great man well...



Feature by **PAUL CORNELL**

I first knew Terrance Dicks as so many of us knew him: the name from my bookcase. The caring, straightforward adult voice, alongside Marvel's Stan Lee, who offered an insight into the next steps toward the adult world. My parents knew him as that too. They said his name so many times before any of us met him.

When I did, it was in a convention bar. I had ambitions to write. Here was that name that symbolised writing, the co-writer of *The Making of Doctor Who*, a book that in its 1976 edition contained an episode guide where the only creator credits were for writers, a book that had shown me how an idea became a script, step by step. My need beat my nerves. I went and offered to buy him a pint.

That pint gradually became a series of semi-regular lunches, usually at London's Fitzroy Tavern, often on the day of the regular fan gathering at that pub. Terrance would always leave before fandom arrived. Our relationship began with him telling me what he always told fan writers, that we had to want to *write*, not just want to write *Doctor Who*. There was a subtext there about a very strong fan/pro divide, perhaps the aftermath of how much fandom's rows had bothered the Pertwee-era production office.

Then I sold my first *Doctor Who* book – the *New Adventures* novel *Timewyrm: Revelation*, published by Virgin in 1991 – and deliberately included a link to Terrance's book *Timewyrm: Exodus*, because I still didn't know him very well, and wanted an excuse to correspond. Terrance slowly started seeing how many fans were becoming professionals, and how they often went on into the wider media, and his opinion of that process changed. He became a source of advice and inspiration for so many young writers at that point, the touchstone for so many of us on the *New Adventures* books. He always insisted that he was slightly dubious about the radicalism of a lot of our work, that he was 'meat and potatoes', but it was the radicals he was closest to. I've always had the feeling about Terrance that he'd insist he was a particular sort of old-fashioned liberal/'small c' conservative in order to hold himself back from being utterly in love with romantic extremes. Look at his closest friends: the Communist (writer Malcolm Hulke); the Buddhist (producer Barry Letts); his wife Elsa, the Quaker. I think maybe he saw himself as staying steady so they could fly, and being endlessly entertained by that flight.

Something else changed for Terrance across the time I knew him. When we first met, the fan consensus about his novelisations was that they were OK as a record of on-screen events, but that the recent trend toward letting the original writers novelise their stories, or the wonders of Andrew Cartmel's late 1980s team, were much preferable. Terrance's →

HE BECAME A SOURCE OF ADVICE AND INSPIRATION FOR SO MANY YOUNG WRITERS.

Opposite page: Terrance Dicks in the early 1980s.

Top: The photo of Terrance that appeared on the dustjacket of *Doctor Who and the Auton Invasion*, published in January 1974.

Above: *Doctor Who* producer Barry Letts with Terrance (then *Doctor Who*'s script editor) in their production office in 1970.

Left: Paul Cornell and Terrance signing copies of their respective *New Adventures* novels in the early 1990s.

Photo courtesy of Paul Cornell.

Right: The author photograph that appeared in the hardback edition of *Doctor Who and the Planet of the Spiders*, published in November 1975.

Far right: Following a disagreement with then script editor Robert Holmes over changes to his storyline for *The Brain of Morbius* (1976), Terrance asked to be credited under a "bland" pseudonym.

BY ROBIN BLAND

→ straightforwardness was rather looked down upon.

But then, as a generation of fan writers raised on his work came of age, they started to say, loudly, as part of the A5 fanzine revolution in British fandom in the 1990s, that Terrance's simplicity was actually genius, that to write as concisely and powerfully as that was incredibly hard. Because that was when fans had started to try to do the same thing and had fallen into all the traps he'd skilfully avoided.

Gradually, not just the books, but Terrance's entire output became much better regarded, to the point where, when he got on stage at the Gallifrey One convention in LA, he had a row of fan/pro writers prostrate themselves and cry out, "We're not worthy!" He'd gone, in the time I'd known him, from being defamed as a plodder to being recognised as a genius.

One thing that got in the way of that process was Terrance's own modesty. He'd always seen, for example, *The War Games* – co-written with Malcolm Hulke in 1969 – as being not very good, believing, I'd guess, the first fan opinions of it and recalling how it must have felt at the time, the last desperate stand of a production team on the way out. I was pleased that he started to hear, towards the end of his life, about how fandom had re-evaluated it; realised that, incredibly, it didn't lag, but built. I saw him, wonderfully, come to believe it.

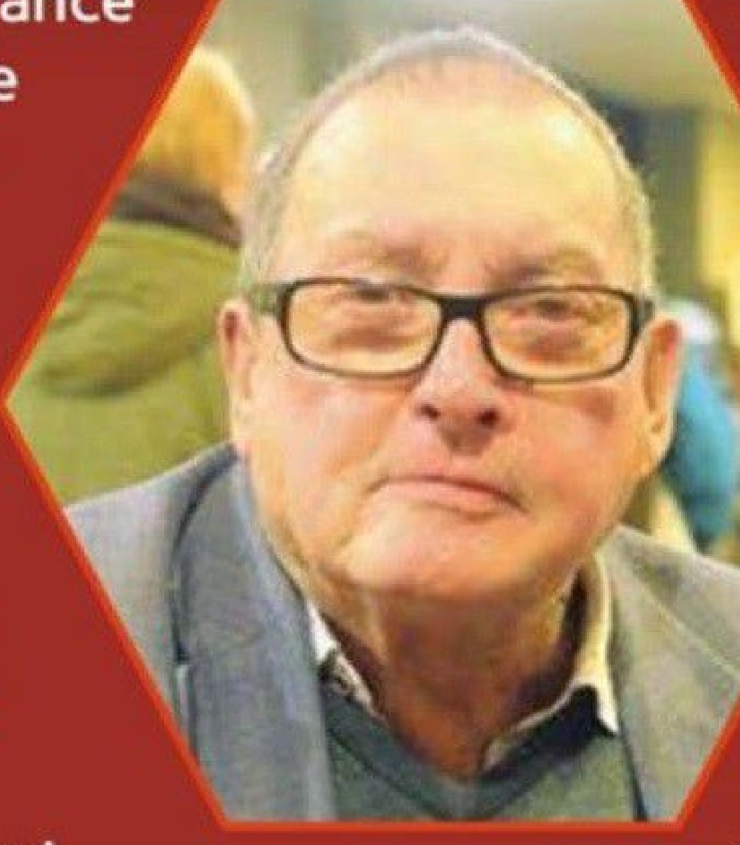
This modesty of his was genuine. I think he liked hiding his light under a bushel, like Lord Peter Wimsey; that he perhaps felt that was the proper thing for a gentleman to do. But he always demanded his dignity. I've heard a few people, after his passing, say that he could be difficult. All I ever saw of that was a reaction when he was treated like an object, when he was *told* rather than *asked*, or when he was asked for something embarrassing or that he couldn't provide. He didn't like being treated as 'a famous person', as something to gawk at, as an anecdote engine to be activated at will. He could also be very blunt about work which didn't meet his own standards. He said what he thought about the 1996 *Doctor Who* TV movie out loud at the premiere. He couldn't help being a script editor, offhandedly and in person as well as at his keyboard. He did, after all, know the rules of writing better than anyone. He'd learned them the hard way, in radio, in soap, by rescuing a show that was being run into the ground. Skills won like that inform the shape of a person. Terrance knew in his bones that sloppiness might leave everyone without a safety net.

TERRANCE HAD GONE, IN THE TIME I'D KNOWN HIM, FROM BEING DEFAMED AS A PLODDER TO BEING RECOGNISED AS A GENIUS.

He could, however, also be generous about his craft. Consider that time – on *The Brain of Morbius* in 1975 – when he was crash rewritten by a man whose work he was used to rewriting, so inelegantly and illogically that Terrance took his name off the project.

Below: The Doctor (Patrick Troughton), Jamie (Frazer Hines) and Zoe (Wendy Padbury) seemingly find themselves in the trenches of World War One in *The War Games* (1969). Terrance co-wrote the story with Malcolm Hulke and came to appreciate it more over the years.

BREAKING THE RULES


Above left: Terrance pictured in January 2015. Photo © Helen Solomon.

Why did Terrance often share anecdotes he'd told many times before? Firstly, he was aware – assumed, anyway – that a fan audience only wanted to hear him talk about *Doctor Who*, and that at least a large chunk of them quite liked hearing the greatest hits. He was very much someone who sought to give an audience what it wanted.

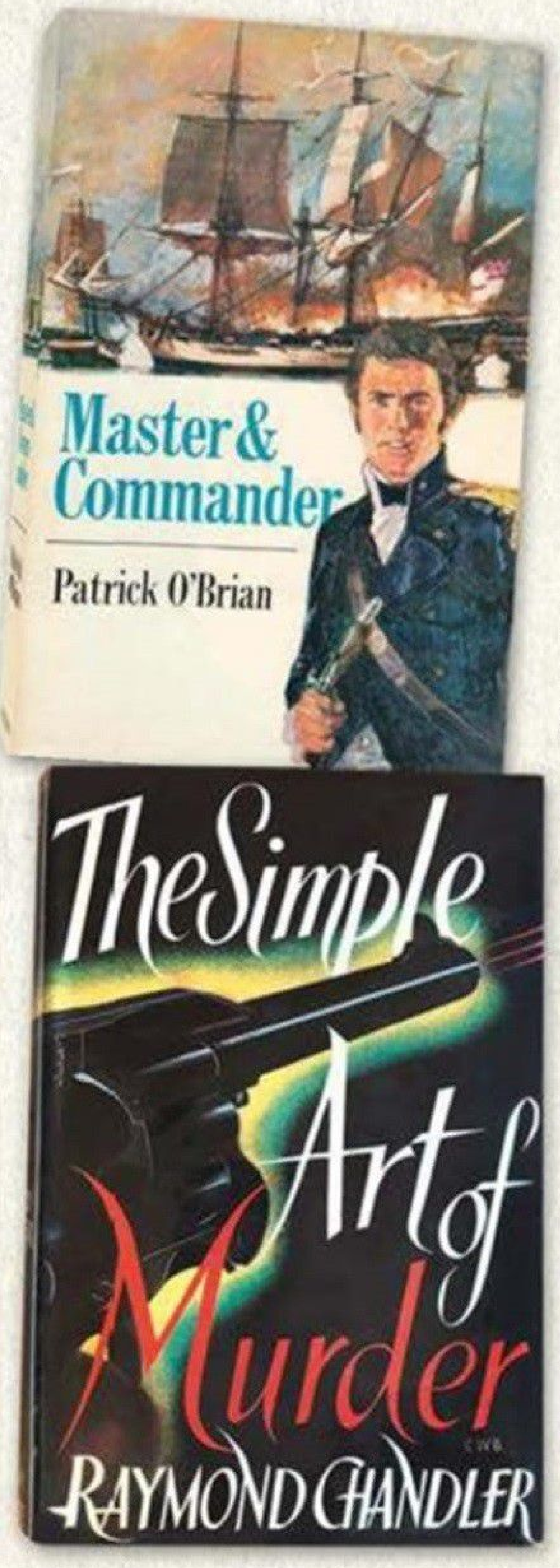
Secondly, they allowed him to avoid embarrassment. He could go to them rather than answer an awkward question directly. Whenever I complimented him to his face, he'd say, "Oh my dear fellow!" in a highly rehearsed way, as if he was quoting a line from a movie. He meant the emotion, but he had to deal with it at a slight distance. I think sometimes, surrounded by fans, he went to his old standbys in order not to have to discuss the fan controversy of the day. He never liked to take sides. He was, as Russell T Davies said of his own ideal of what a writer should be, someone who watched the parade rather than led it.

Terrance's old stories also provided him with a set of maxims, sometimes with more to them than might appear on the surface. "The proper colour for monsters is green." But how many of his own era's monsters actually were? Perhaps what that fully means is that there are rules upon which you build a monster, and you can and should ignore them, but you must first be aware of them.

Above centre and right: Green was Terrance's favoured colour for monsters, which included Reuben the Rutan (Colin Douglas) from *Horror of Fang Rock* (1977) and the Martians that first appeared in *The Ice Warriors* (1967).

To some people that would mean a life-long feud. For Terrance, it became a fond anecdote, so much so that the pseudonym 'Robin Bland' became part of his email address.

Above all, Terrance enjoyed meeting his peers. It was my privilege to introduce him to so many writers he'd influenced. I suggested to Russell T Davies that Terrance and Barry Letts be invited to the launch of 2005's *Doctor Who*, suggesting he might want to shake their hands. Russell replied that he didn't want to shake their hands, he wanted to carry them around the room on his shoulders. Terrance was equally delighted to meet Steven Moffat, again for lunch at the Fitzroy Tavern. Terrance was a fan of Steven's sitcom *Coupling*, and I think they spent longer talking about that than *Doctor Who*.



Left insets: Books by two of Terrance's favourite authors: *Master & Commander* by Patrick O'Brian (1970) and *The Simple Art of Murder* by Raymond Chandler (1950).

What Terrance really liked to talk about was his beloved thrillers (in both book form and from Hollywood) and sea sagas (from CS Forester to Patrick O'Brian). He knew those fields in detail, like he knew his food and wine. He once took me to his favourite restaurant in Chinatown and got me to try chicken feet. It was at a British Science Fiction Association meeting where he was the guest speaker that I first understood the depth of Terrance's interests away from *Who*. The interviewer naturally asked him about his wider literary pursuits, so we heard, largely for the first time, about his reading in science fiction and encounters with many of the leading authors of the field, along with much about the mean streets of LA and Nelson's Navy. I've always thought he would have written great *Star Trek*, had the opportunity arisen. But that was the thing about Terrance in later years. He was comfortable, in a house that he'd owned since he was a young man, but that had, as London grew, made him a property millionaire. He'd done his bit. And he didn't mind doing a bit more, but it had to be something he liked, and it had to come looking for him.

The last conversation I had with Terrance was by email, and I'm pleased that it ended with me comparing him to one of his fictional heroes, Jack Aubrey. That sea captain's virtues are that he's straightforward, unsophisticated, but friendly and kind. His great friendships with those more controversial than he was represented another of his strengths.

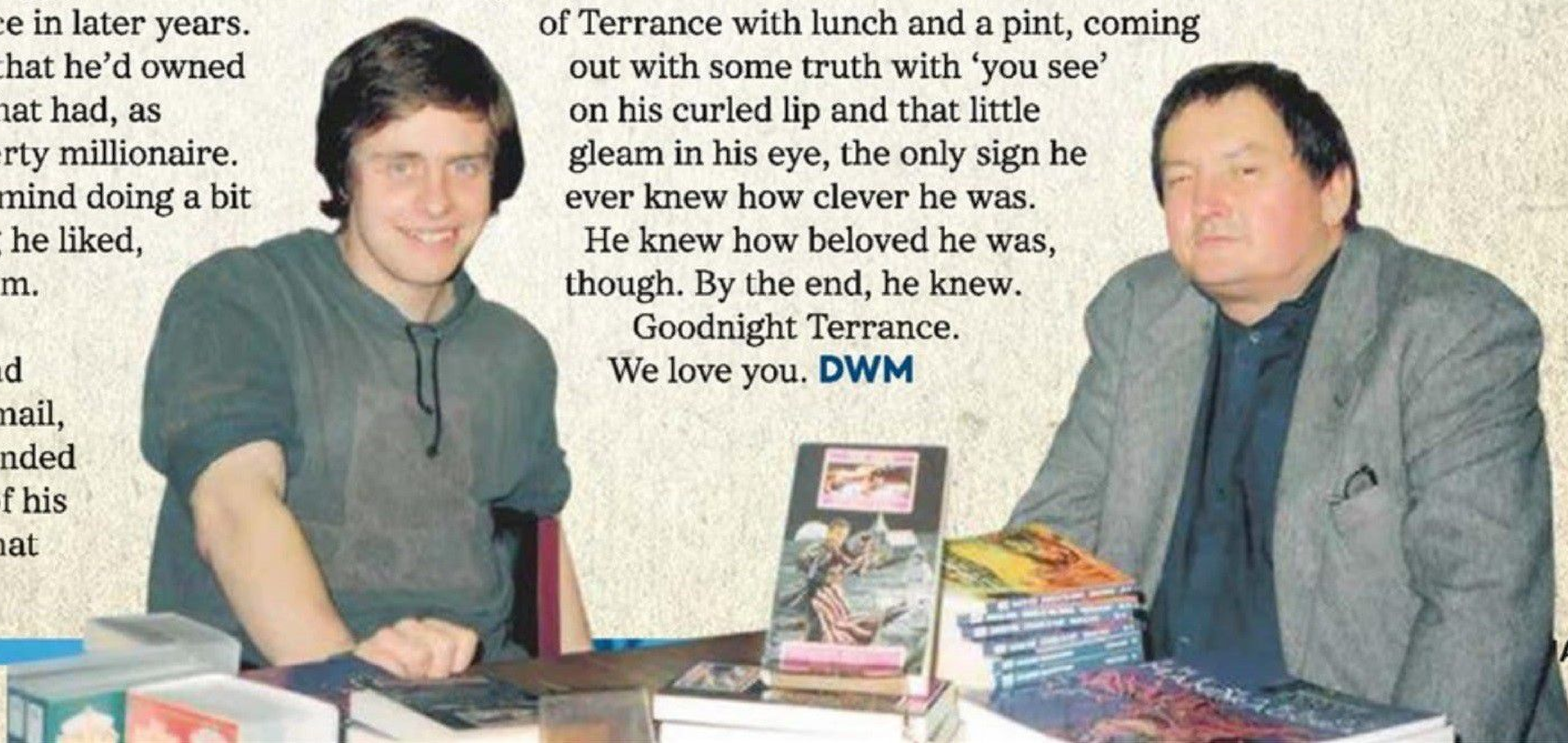
That, the author Patrick O'Brian shows us, is what you need to get through a tough voyage. "Down these mean streets a man must go who is not himself mean, who is neither tarnished nor afraid" said another of Terrance's favourite writers, Raymond Chandler. (And you can hear Terrance's famous description of the Doctor as "never cruel or cowardly" there.) I think Terrance lived an ethos that was something close to that. He helped raise three sons whose different journeys, from the arts to the police, speak of their father's many sides, but they all speak of him with returned kindness.

I'm glad Terrance got to spend a lot of time reading toward the end. It's good to know that he retained his mental faculties. I'm delighted that his last story is still to be published. (I can hear him saying something like "I'd much prefer to still be alive!") My mum and dad finally got to meet Terrance at my wedding. For them it was like meeting someone *from* a story. He was very much his own character in his own story. And he was part of the story of so many other people, part of *yours*, I should think. On my own personal bookshelf, he sits now beside the memories of my father reading to me when I was ill, the memories of my family driving away from Wookey Hole caves, with me already curled up around *The Dalek Invasion of Earth*, the memories of Terrance with lunch and a pint, coming out with some truth with 'you see' on his curled lip and that little gleam in his eye, the only sign he ever knew how clever he was.

He knew how beloved he was, though. By the end, he knew.

Goodnight Terrance.

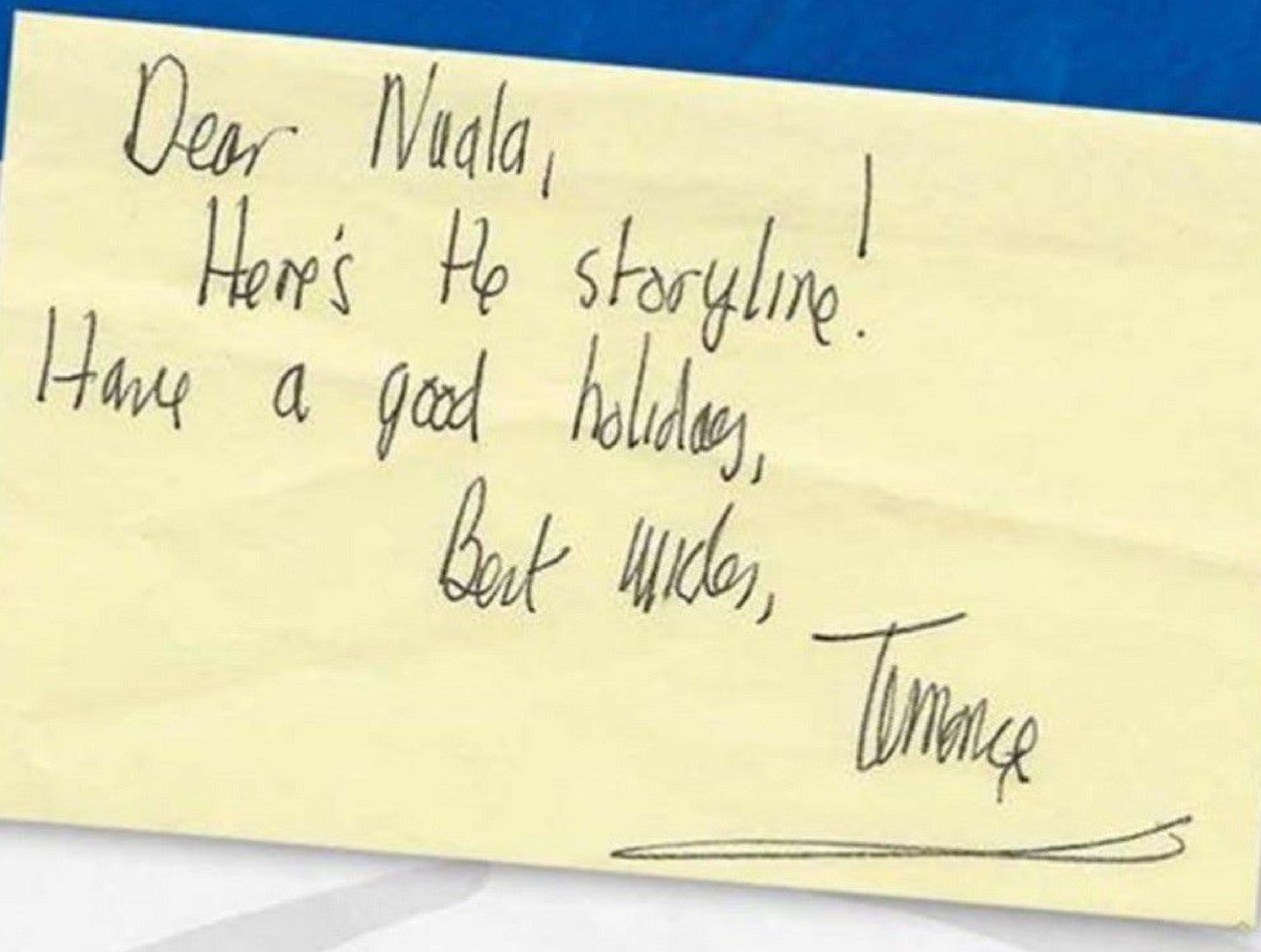
We love you. **DWM**


Below: Paul and Terrance became good friends. Photo courtesy of Paul Cornell.

"THAT'S HOW IT ALL BEGAN"

With *The Eight Doctors*, Terrance Dicks launched the BBC Books range of original *Doctor Who* novels. But the finished manuscript deviates in many ways from his original synopsis, which is reproduced here for the first time.

Feature by **STEVE COLE**


Dear Nuala,
Here's the storyline!
Have a good holiday,
Best wishes,
Terrance

Above: A note from Terrance Dicks to BBC Books' Nuala Buffini, written in 1997.

Left inset: Terrance was chosen to write the first novel in BBC Books' range of Eighth Doctor Adventures.

Below left: *The Eight Doctors* was published in 1997.

Below right: The first page of Terrance's story outline for 'Eight Doctors'.

The Eight Doctors was published in June 1997 as the launch title of Eighth Doctor Adventures (EDAs), the ongoing narrative for Paul McGann's Doctor in the form of monthly novels. The mansucript had been commissioned by my predecessor at BBC Books, Nuala Buffini, for delivery by January, although its author, Terrance Dicks, didn't actually deliver until February. He was held up, he solemnly informed me, by "trying to make sense of *The Trial of a Time Lord*".

Taking over from Nuala as project editor in January 1997, I was both excited and daunted to be working with the man I first met as an eight-year-old at my local library, the man whose work had dominated my childhood bookshelves. Terrance had been briefed to write a novel that would (a) form a bridge between the junior style of the previous year's *Novel of the Film* and the more mature approach of later EDAs, (b) reintroduce the different Doctors to new readers brought in by the TV movie, and thus promote the 'Past Doctor' range, and (c) introduce the Eighth Doctor's new companion, Sam. And, of course, Terrance's name on the front cover was as much a symbol of authority as the Prydonian seal above it, a call to casual readers that, well – *here we go again!*

I was unsurprised when the finished novel polarised opinion in fandom, and just as unsurprised when it became the bestseller of the range. But, having recently unearthed the original synopsis, I was reminded of the many notable differences between Terrance's storyline and the finished novel, differences that show his writer's mind engaging with the demands of an ever-expanding novel – and, on occasion, those of his editors.

The opening, however, was just as advertised:

Confused and shaken after his experiences in San Francisco the DOCTOR is setting the TARDIS back in order... when a spurt of malignant energy sears across his brain.

A final booby-trap left by the Master...

The DOCTOR recovers consciousness some time later... he has no idea who he is.

DIFFERENCES BETWEEN THE STORYLINE AND THE FINISHED NOVEL SHOW HIS WRITER'S MIND ENGAGING WITH THE DEMANDS OF AN EVER-EXPANDING NOVEL.

From this point the DOCTOR embarks on a quest to find himself. Something tells him that he must retrace his steps through time.

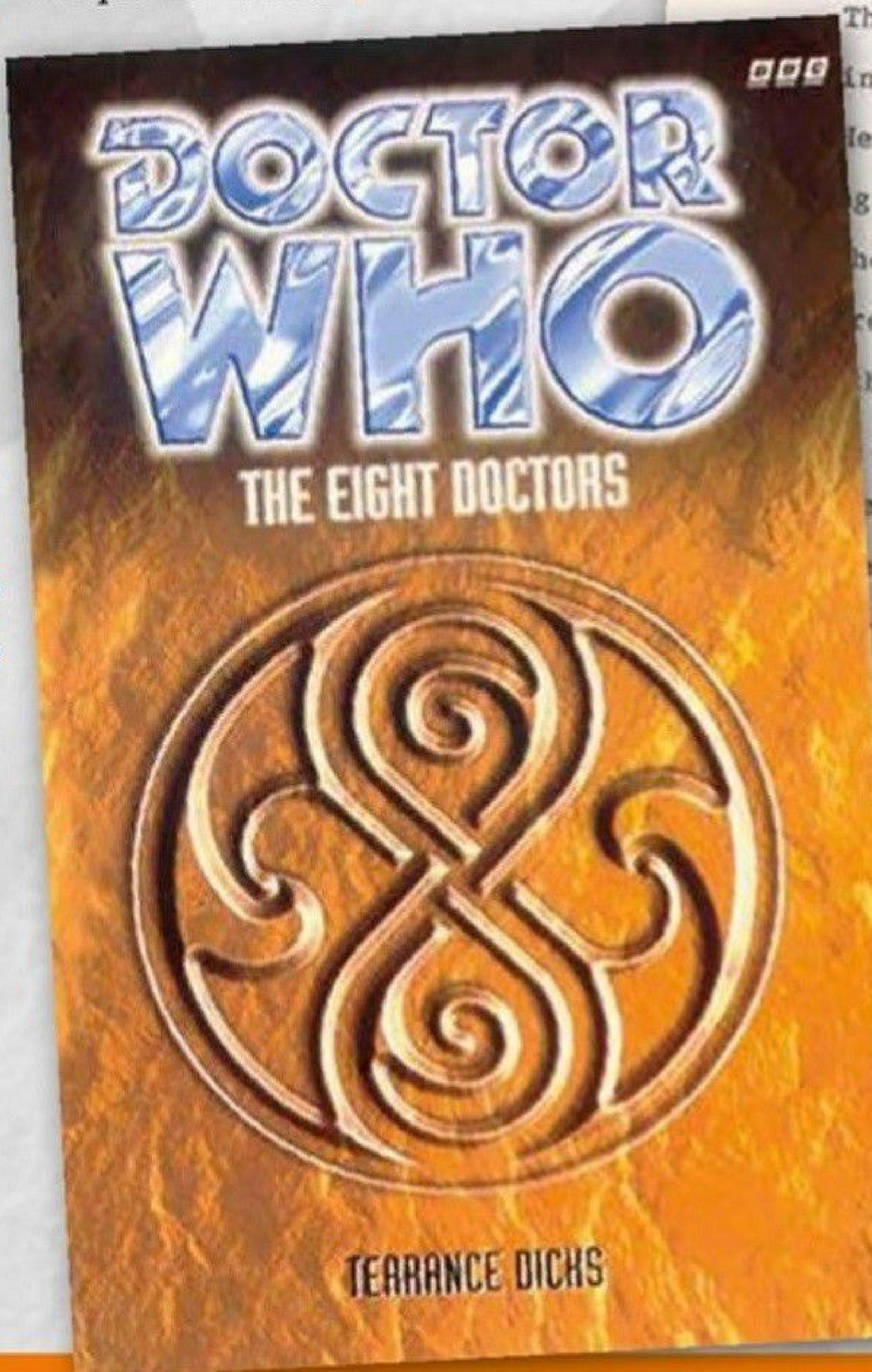
As in the finished book, the Doctor meets Sam in the junkyard at Totter's Lane, has an altercation with drug dealer Baz and his gang (who suspect Sam of informing) and is left holding a bag of crack cocaine when the police barge in. He's arrested, while Sam escapes and confides in two of her teachers at Coal Hill School...

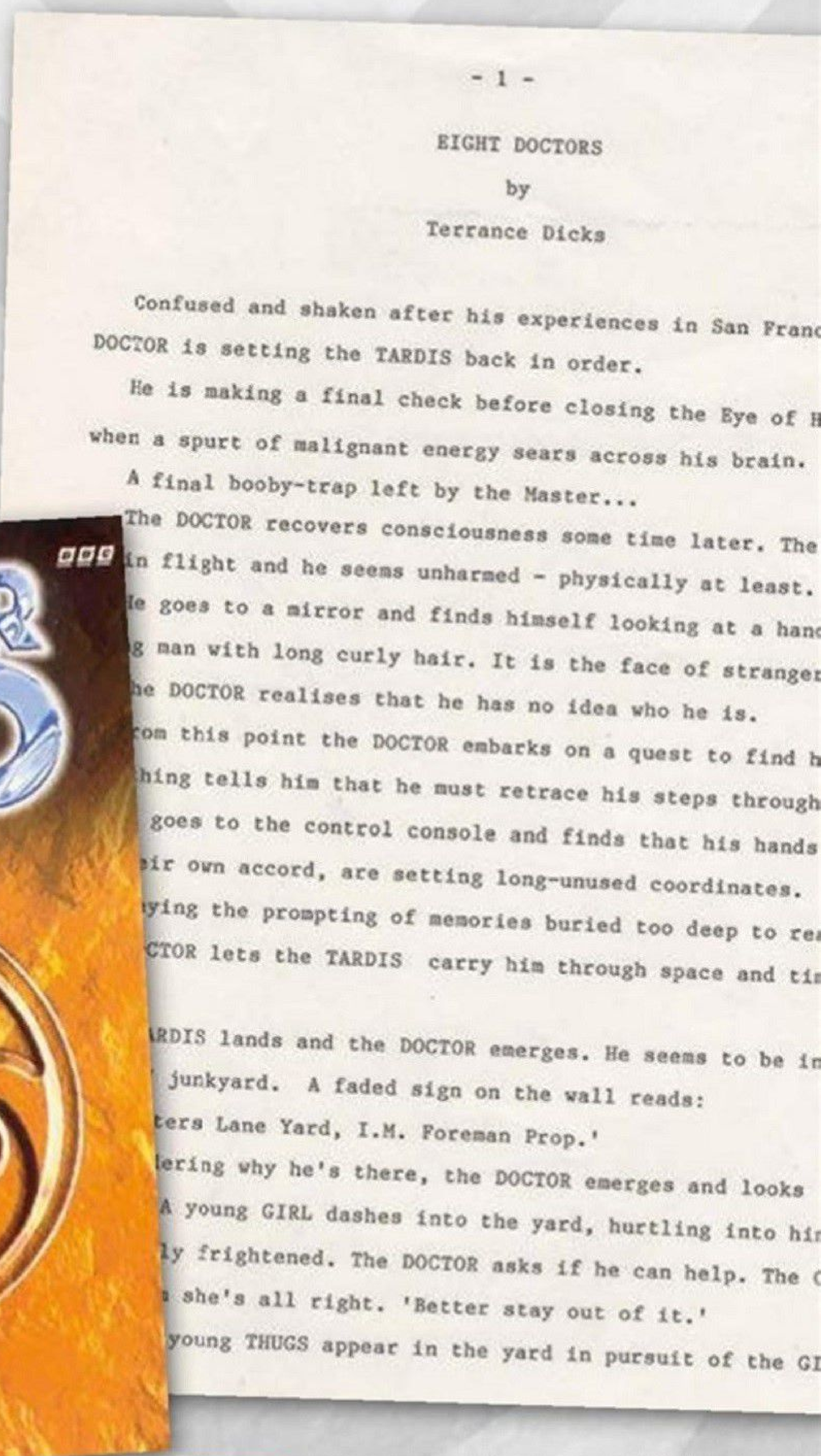
The two teachers, both quite young, take opposing attitudes. TREV SELBY, radical, revolutionary and thoroughly disillusioned by teaching in a tough comprehensive, tells SAM not to get involved. Drugs are a fact of life – if not BAZ it will be someone else peddling them. VICKY LATIMER, less cynical, praises SAM's stand and promises help.

Terrance dwelled on these two extremely minor characters in the synopsis because he intended them to feature more heavily in the Doctor's ongoing adventures, as we'll see later.

The synopsis outlines how Baz leads an assault on the police station to recover his drugs. In the confusion the Doctor escapes (taking the drugs with him) and runs back to the TARDIS.

SAM, TREV and VICKY arrive just in time to see the DOCTOR disappearing into the police box. →

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EIGHT DOCTORS

by

Terrance Dicks

Confused and shaken after his experiences in San Franc
DOCTOR is setting the TARDIS back in order.
He is making a final check before closing the Eye of H
when a spurt of malignant energy sears across his brain.
A final booby-trap left by the Master...
The DOCTOR recovers consciousness some time later. The
in flight and he seems unharmed - physically at least.
le goes to a mirror and finds himself looking at a hand
g man with long curly hair. It is the face of stranger
he DOCTOR realises that he has no idea who he is.
om this point the DOCTOR embarks on a quest to find h
hing tells him that he must retrace his steps through
goes to the control console and finds that his hands
ir own accord, are setting long-unused coordinates.
ying the prompting of memories buried too deep to re
CTOR lets the TARDIS carry him through space and ti

RDIS lands and the DOCTOR emerges. He seems to be in
junkyard. A faded sign on the wall reads:
ters Lane Yard, I.M. Foreman Prop.'
ering why he's there, the DOCTOR emerges and looks
A young GIRL dashes into the yard, hurtling into hi
ly frightened. The DOCTOR asks if he can help. The
she's all right. 'Better stay out of it.'
young THUGS appear in the yard in pursuit of the GI

- 6 -

The TARDIS takes the DOCTOR to Earth where he catches up with DOCTOR THREE (Jon Pertwee DOCTOR) in the middle of the INFERNO affair. Together with DOCTOR THREE the DOCTOR is swept into a doomed parallel universe where they are in danger from the sinister fascist alter-egos of the BRIGADIER and LIZ SHAW.

After their escape DOCTOR THREE, desperate to end his TIME LORD imposed exile on Earth, very nearly succumbs to the temptation to steal the new DOCTOR's TARDIS, but his better self prevails. The very existence of the current DOCTOR proves that one day he will be free again to travel in space and time.

The DOCTOR encounters DOCTOR FOUR (Tom Baker DOCTOR) and his Time Lady companion ROMANA on the Planet of the Vampires. Although he is too late to save DOCTOR FOUR from being bitten, he

e rescue by providing a compatible blood transfusion

of time.

cosmos saved from the horror of a Vampire Time Lord,

goes on his way.

time the DOCTOR arrives in the sinister Caves of

DOCTOR FIVE (Peter Davison DOCTOR) is almost dead from

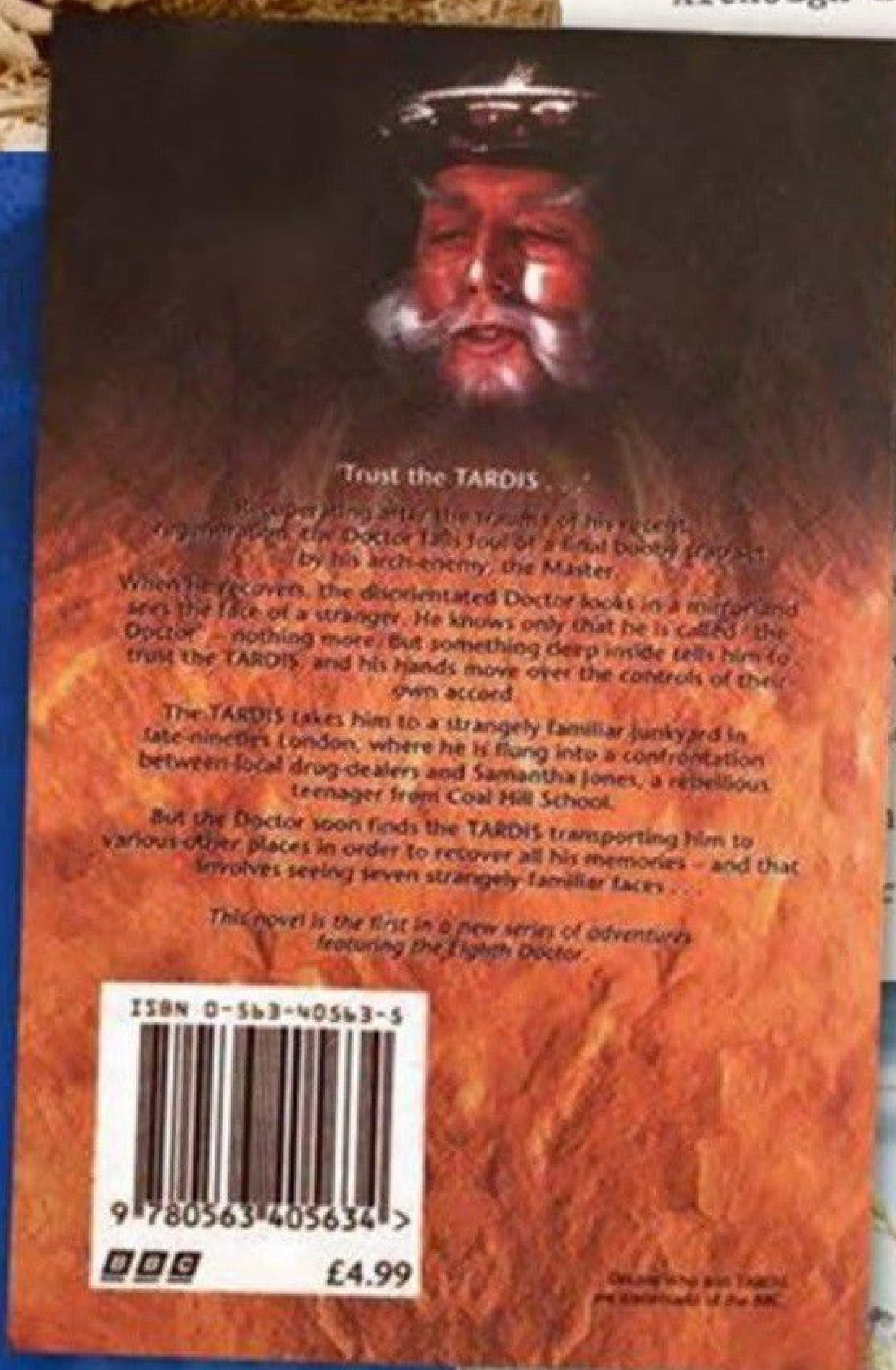
toxaemia, caused by exposure to the drug spectrox found

ves.

CTOR helps his earlier self to survive and save the

is companion PERI -and narrowly misses being present at

egeneration...



Above left: The Doctor (William Hartnell) runs for his life in *100,000 BC* (aka *An Unearthly Child*, 1963).

Above right: Zoe (Wendy Padbury), the Doctor (Patrick Troughton) and Jamie (Frazer Hines) in *The War Games* (1969).

Right inset: The back cover of *The Eight Doctors* featured Rassilon (Richard Mathews) from the TV story *The Five Doctors* (1983).

Far right: Jon Pertwee as the Doctor in *The Sea Devils* (1972).

Below: The Doctor (Paul McGann) at the controls of the TARDIS in the 1996 TV movie.

→ *Once again BAZ and his thugs pour into the yard.*

SAM hammers on the door of the police box. With a strange, wheezing, groaning sound, the police box disappears...

In the finished novel, Terrance had the Doctor receiving a cosh to the head, his befuddlement helping to justify our hero leaving Sam and the teachers in deadly danger. Terrance also added Sam being threatened at knife point – a cliffhanger set up on page 31 and not resolved until page 272!

Inside the TARDIS the DOCTOR is clinging to the console. He is dazed and confused, and recent events hardly seem real. He has come to the wrong place, or arrived too late. Once again his hands move over the controls...

The TARDIS lands and the DOCTOR emerges to find himself in dense jungle. Some savage beast is moving towards him. It bursts from the jungle revealing itself as an enormous hairy elephant. The DOCTOR runs for his life – straight into a hunting party of CAVE MEN [sic] *who prepare to club him down. A white-haired OLD MAN appears and orders the CAVE MEN away.*

The OLD MAN is of course DOCTOR ONE (The William Hartnell DOCTOR). He looks at the DOCTOR in amazement – and somehow their minds seem to touch.

Their meeting restores at least the first part of the current Doctor's memories. DOCTOR ONE tells him he must regain contact with his other selves to become complete once more.

The Doctor has, of course, pitched up in the events of his first televised story, *100,000 BC* (aka *An Unearthly Child*, 1963). It's unclear why the cavemen should listen to the Doctor, who is simply their captive or quarry throughout the TV story. No doubt this is the reason why, in the finished manuscript, Terrance shifts the action to the point in the third episode when the First Doctor is about to kill the tribe's wounded leader in order to hasten an escape; the Doctor encounters the sabre-tooth tiger that's just been driven off and upbraids the old man about his morals and arrogance, pushing him along the path to more traditional *Who*-ish heroism.

Meanwhile, the Time Lords have noted the Doctor crossing his own time stream without authorisation.

In an emergency meeting of the High Council, Chancellor Flavia urges patience and caution. The DOCTOR has just regenerated and new regenerations are often unstable at first. He must be found and helped.

INSIDE THE TARDIS THE DOCTOR IS CLINGING TO THE CONSOLE. HE IS DAZED AND CONFUSED, AND RECENT EVENTS HARDLY SEEM REAL.

WORD PICTURES

Terrance Dicks is well-known and loved for his one-line word pictures describing the different Doctors – and no book features more of them than *The Eight Doctors*.

The Eighth Doctor is described as “a tall handsome young man with long hair and bright blue eyes” and the First Doctor is a “white-haired old man with a fierce beak of a nose” possessing “patriarchal dignity”. The Second, with his “puckish charm”, has a “shrewd, intelligent face and a fringe of black hair”. The Third is all “dashing elegance”, a “tall white-haired man... [with] a lined, young-old face”, and the Fourth – with his “easy-going Bohemianism” – is a “very tall man with a tangle of curly hair and wide inquisitive eyes”.

The Fifth Doctor is “a slender, fair-haired young man with a deceptively mild and ingenuous air about him” and a “gentle dignity” – but it’s his successor who’s rounded out most fully. “The Sixth Doctor was someone to be reckoned with – a big, powerful fellow... he had a roundish face, full lipped and sensual, with an obstinate chin... crowned with a mop of curly fair hair.” In contrast, the poor old Seventh Doctor is described quite disparagingly: “Small, dark and not particularly handsome, his only distinctive feature was his penetrating grey eyes.”

After the meeting RATH, an old enemy of the DOCTOR, contacts the sinister Celestial Intervention Agency, the dirty tricks department of the Time Lords. The DOCTOR has become an unstable criminal – and he knows too many secrets. He must be found and arrested – or better yet, killed.

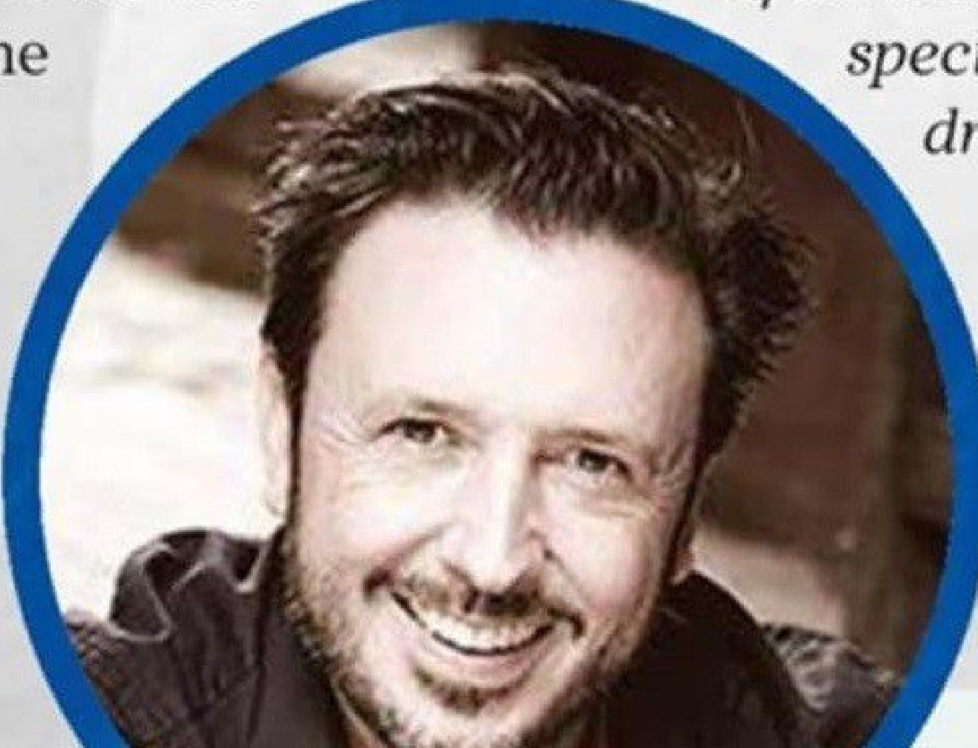
Rath becomes Ryoth in the finished manuscript, and Flavia is no longer Chancellor (as in TV’s *The Five Doctors*, 1983) but President in her own right. The CIA was invented by Robert Holmes in his 1976 TV story *The Deadly Assassin*. Terrance explained to me that he strove to use ideas from stories by either Holmes or Malcolm Hulke throughout, because longstanding friendships ensured the writers’ estates wouldn’t give him trouble over using copyrighted characters.

One by one the DOCTOR discovers his former selves. During his quest he is pursued by would-be HELPERS, despatched by FLAVIA, and ASSASSINS from the Celestial Intervention Agency. Somehow he eludes both – as if protected by some higher power.

In the finished book, Flavia sends no helpers for the Doctor, and the ‘ASSASSINS’ are limited to the ‘Fifth Doctor’ section, becoming notable TV *Doctor Who* monsters...

On the planet of the War Games, where the War Lords recreate the battle of Earth’s history, the new DOCTOR saves the life of DOCTOR TWO. (Patrick Troughton DOCTOR.)

He offers to use his TARDIS to rescue the now-fugitive DOCTOR TWO from the TIME LORDS.



This bizarre plan to change his own history would be a little unworkable – and since the Second Doctor’s TARDIS couldn’t escape Time Lord justice, why would the Eighth Doctor’s? In the writing, Terrance amended the action so the Eighth Doctor gives his earlier self the idea for his defence at his inevitable trial.

Nobly DOCTOR TWO insists on standing trial. At least he knows now he will escape the death penalty and survive in other incarnations.

This was a point of concern to me, as it eliminated tension: all the past Doctors will be fine in the story because the Eighth is living proof of this. To allay my concerns, Terrance gave DOCTOR TWO some extra lines: “‘Timelines can alter you know. And if something terminal does happen to me, maybe you won’t be here!’ ... When you abandon the rules anything can happen.”

The TARDIS takes the DOCTOR to Earth where he catches up with DOCTOR THREE in the middle of the INFERNO affair. Together with DOCTOR THREE the DOCTOR is swept into a doomed parallel universe where they are in danger from the sinister fascist alter-egos of the BRIGADIER and LIZ SHAW.

Perhaps Terrance felt that introducing evil alternative world counterparts of characters not already present in the book would jar and confuse. Instead, he set the action just after the events of the 1972 TV story *The Sea Devils*, revealing how the Master regained his TARDIS and his freedom by revisiting locations from yet another TV story, *The Dæmons* (1971). Amusingly, at one point the Eighth Doctor introduces himself to the Brigadier, adding, “Clearly, I’m not the one you were expecting” – words paraphrased by McGann’s character 16 years later in *The Night of the Doctor* (2013)!

The book adheres closely to the Fourth Doctor section given in the synopsis, but the encounter with the Fifth Doctor is entirely different:

By the time the DOCTOR arrives in the sinister Caves of Androzani, DOCTOR FIVE is almost dead from spectrox toxaemia, caused by exposure to the drug spectrox found in the caves. The DOCTOR helps his earlier self to survive and save the life of his companion PERI and narrowly misses being present at his own regeneration... →

Above from left: The Doctors as played by William Hartnell (in *100,000 BC*), Patrick Troughton (in *The War Games*), Jon Pertwee (in *The Dæmons*, 1971), Tom Baker (in *City of Death*, 1979), Peter Davison (in *The Caves of Androzani*, 1984), Colin Baker (in *The Trial of a Time Lord*, 1986), Sylvester McCoy (in *Silver Nemesis*, 1988) and Paul McGann (in the TV movie).

Left inset: Author and editor Steve Cole.

Below: The Doctor cradles the dying Peri (Nicola Bryant) in *The Caves of Androzani*.

Right: Colin Baker as the Doctor in *Attack of the Cybermen* (1985). The Sixth Doctor was one of Terrance's favourite incarnations of the Time Lord.

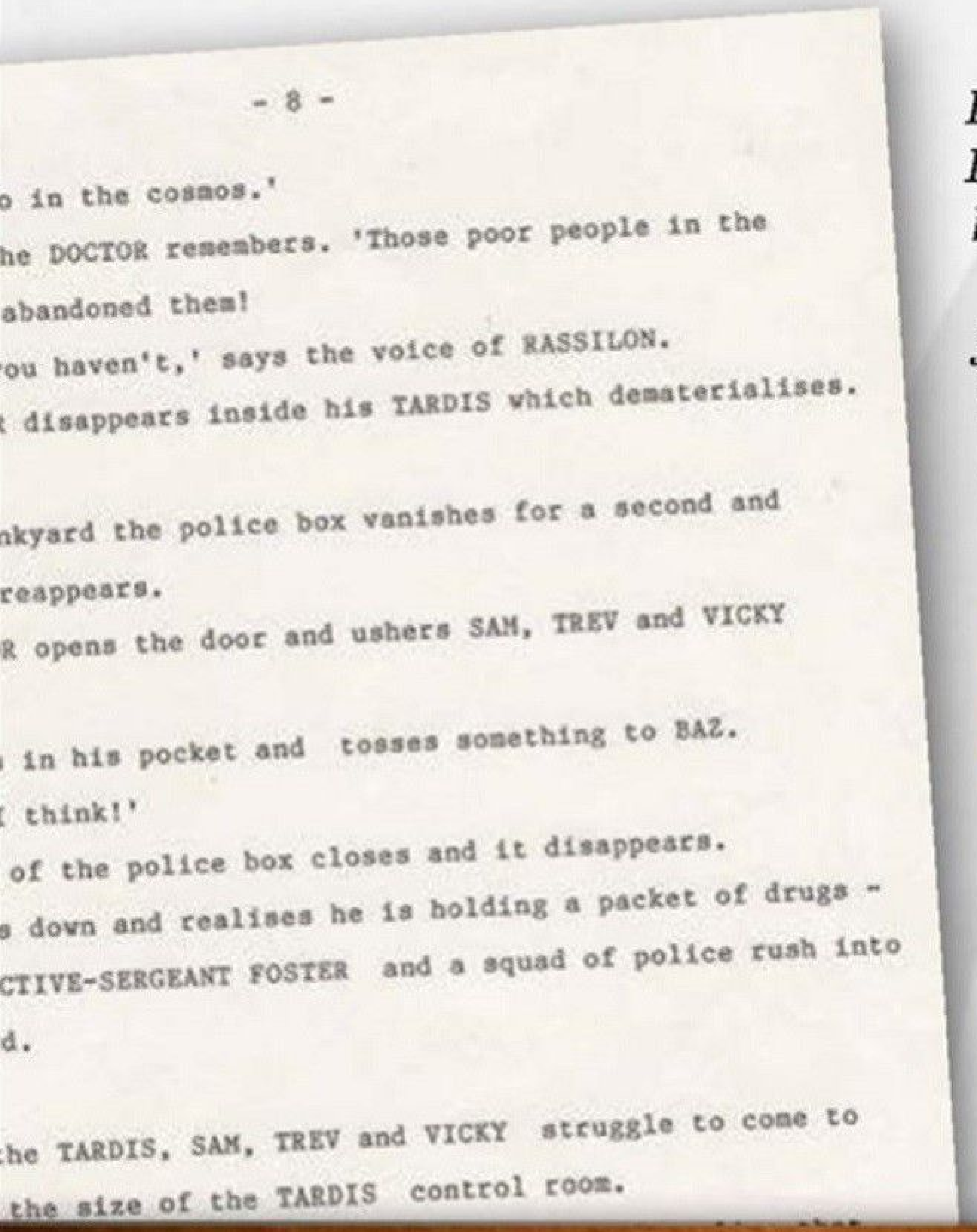
Below left: Terrance's *Catastrophea* (1998) featured the Third Doctor and Jo Grant.

Below right: Paul McGann as the Doctor in the TV movie.

→ Having originally specified Robert Holmes' *The Caves of Androzani* (1984), in the end Terrance opted to set this vignette immediately after his own contribution to the Davison era, *The Five Doctors*, with the Doctor, Tegan and Turlough revisiting the tranquil Eye of Orion. Remembering that the CIA was meant to be sending assassins as per the synopsis, Terrance has the shady Ryoth use a Timescoop to send a Raston Warrior Robot (also from *The Five Doctors*) and then Sontarans and a Drashig (both Holmes creations). The Drashig eats both Ryoth and the Timescoop, preventing further assassins from complicating the plot.

The Eighth Doctor's adventure with the Sixth Doctor covers just four lines in the synopsis, but in the book it becomes almost twice as long as any of the other vignettes. Terrance explained to me that he so much enjoyed pairing the Sixth (one of his favourites) with the Eighth Doctor that he didn't want to break up the party too soon.

THE EIGHTH DOCTOR'S ADVENTURE WITH THE SIXTH DOCTOR BECOMES TWICE AS LONG AS THE OTHER VIGNETTES.



- 8 -

o in the cosmos.'
he DOCTOR remembers. 'Those poor people in the
abandoned them!
ou haven't,' says the voice of RASSILON.
disappears inside his TARDIS which dematerialises.

nkyard the police box vanishes for a second and
reappears.
R opens the door and ushers SAM, TREV and VICKY

in his pocket and tosses something to BAZ.
think!'
of the police box closes and it disappears.
s down and realises he is holding a packet of drugs -
CTIVE-SERGEANT FOSTER and a squad of police rush into
d.

he TARDIS, SAM, TREV and VICKY struggle to come to
the size of the TARDIS control room.

> *Now almost himself again, the DOCTOR has one last task. He must find DOCTOR SEVEN and gain the last of his memories.*
>
> *The DOCTOR finds DOCTOR SEVEN just in time to save him from an attack by the vengeful MASTER. Defeated, the MASTER flees in his TARDIS – only to fall into the hands of the DALEKS...*

Ultimately, Terrance opted to keep the Master plotline separate, showing us instead how the Master turns into the resurrected snake-monster seen in the TV movie. The Seventh Doctor overcomes a bout of cosmic ennui by going to Metebelis III (a planet first mentioned in 1972's *Carnival of Monsters* and last referenced in 2013's *Hide*) and almost being eaten by a giant spider.

The rest of the novel matches the synopsis, with Rassilon revealed as the guiding force (a point given away by the image of Rassilon on the back cover of the novel – originally intended for the front) and the Doctor arriving back in Totter's Lane to rescue Sam and land Baz the dealer in jail by handing him back his drugs.

Vicky and Trev, Sam's schoolteachers, aren't even mentioned by name in the conclusion and Sam boards alone. However, the synopsis reveals Terrance's very different intentions:

> *Inside the TARDIS, SAM, TREV and VICKY struggle to come to terms with the size of the TARDIS control room.*
>
> *They start to wrangle amongst themselves – and realise that the DOCTOR is laughing.*
>
> *'What's so funny?' demands SAM.*
>
> *The DOCTOR is looking back over his now-restored memories.*
>
> *'Here I am setting off through time and space with a teenager and two stroppy school-teachers!' He smiles. 'Still – that's how it all began...'*

That final line of the synopsis is recycled from the end of Terrance's own TV story *The Five Doctors* – but there was never any chance that Trev and Vicky would get to explore time and space. Nuala Buffini had vetoed the suggestion from the start, preferring just the one companion for the Eighth Doctor and choosing a schoolgirl to better appeal to younger readers. Because relatively few of those younger readers materialised – since a full Eighth Doctor TV series wasn't taken up – Terrance himself suggested ageing Sam by a few years so she might seem more relevant to the readership.

Reading *The Eight Doctors* again, I'm reminded so strongly of Terrance's energy and agency in kicking off the BBC range to such an unusual brief. He always took edits and rewrites sympathetically and with good humour, accepting it as part of the process.

For me, *The Eight Doctors* marked the start of an editor-author relationship that would span over 20 years. A few words from Flavia near the book's close make me smile when I think of Terrance now: "He was young again, he was beginning a new incarnation, and all the cosmos lay before him." **DWM**

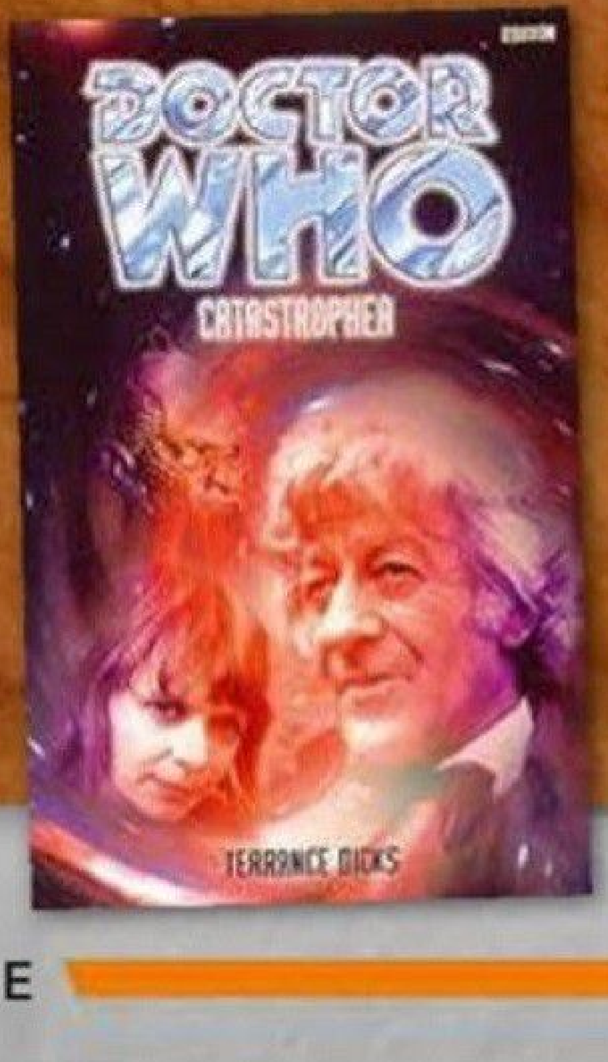
IN A SPIN

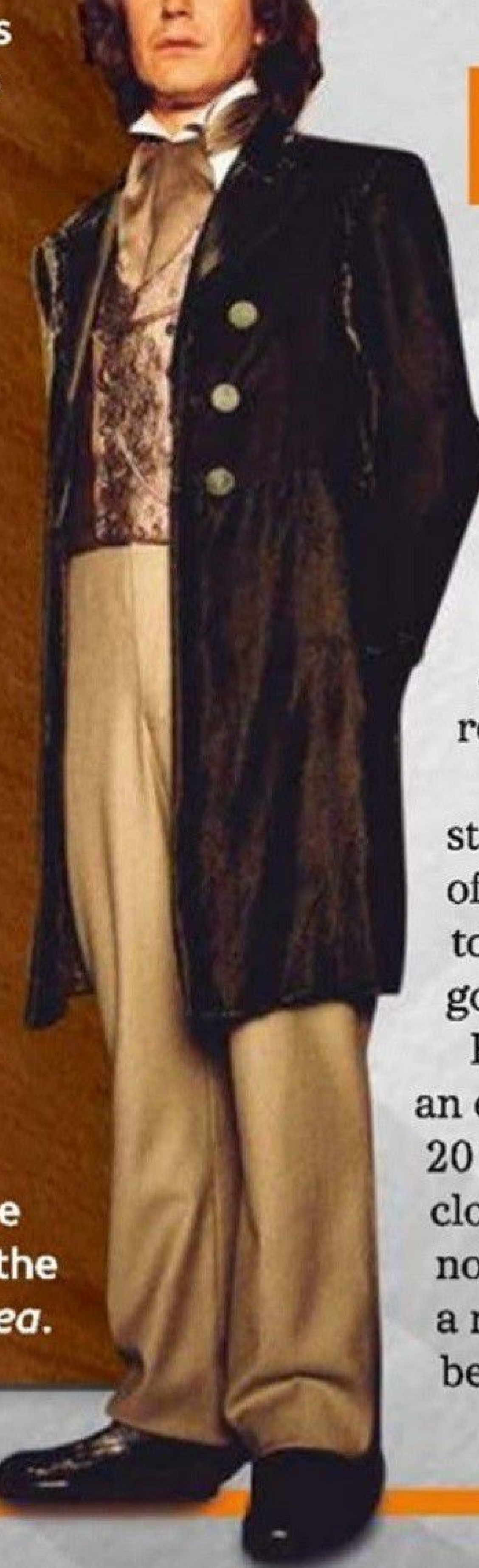
In September 1997 Terrance Dicks pitched BBC Books a sequel of sorts to *The Eight Doctors*, called *Spin Doctor*.

This would have begun with Jo Grant being cross-examined by a secret Gallifreyan Tribunal of Temporal Justice. She claims that the Doctor attempted to seduce her – and, when she rejected his advances, that he tried to murder her. Fitz and Sam, meanwhile, are alarmed when the TARDIS lands on Agricola and the people attack the Doctor for apparently betraying them to alien invaders. As other past companions are summoned to Gallifrey to corroborate unlikely allegations (the Brigadier, for example, tells how the Doctor reprogrammed the Giant Robot, turning it into a killer), the Doctor theorises that "Someone is rewriting my life, creating new realities."

He goes undercover on Gallifrey to track down the forces behind the conspiracy, and eventually learns the truth: "The Celestial Intervention Agency, discredited by the Doctor's exposure of the Ravolox Operation, and his frustration of their attempted coup d'etat on Gallifrey – see *Eight Doctors* – is desperate for revenge." While Fitz plays decoy, impersonating the Doctor at a pangalactic peace conference that comes under attack, Sam becomes trapped in an alternative reality where "a vicious and depraved Doctor rules as a mad tyrant and threatens her with ravishment and death."

I turned down the proposal, afraid the story would become predictable and contain no real twists. Instead I asked Terrance for a Pertwee-era space adventure, which resulted the following year in the novel *Catastrophea*.





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IN OTHER WORDS

In this previously unpublished interview, Terrance Dicks recalls highlights of his working life away from the *Doctor Who* television series and novelisations.

Interview by **RUSSELL COOK**

Above: Terrance Dicks on location for *The Time Warrior* in 1973.

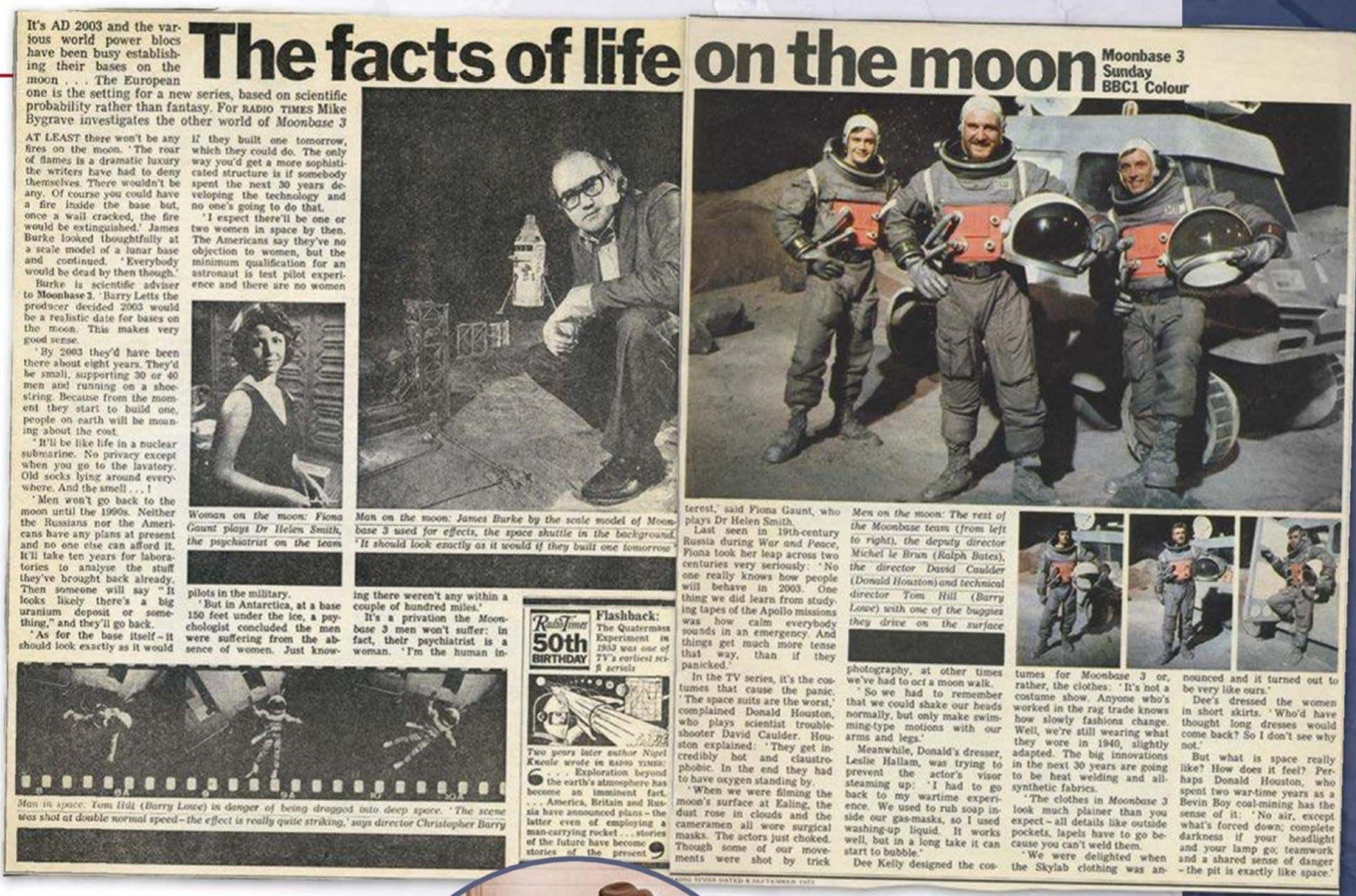
Below: The lead characters of *Moonbase 3* (1973): Dr Michel Lebrun (Ralph Bates), Dr Helen Smith (Fiona Gaunt), Dr David Caulder (Donald Houston) and Tom Hill (Barry Lowe).

The recent passing of Terrance Dicks has not only robbed us of *Doctor Who*'s longest serving script editor but also the man who secured the success of the Target novelisations, books that are currently enjoying a nostalgic resurgence in popularity.

Over the years many an interview with Terrance has touched upon his other life – whether as an advertising copywriter, or as scriptwriter of *Crossroads*, *The Avengers* and *Space: 1999*. He also co-devised and script edited *Moonbase 3* with producer Barry Letts, a partnership that continued on numerous BBC 'classic serial' adaptations. Terrance was a bestselling children's author, too. All of this was often alluded to but rarely talked about in any detail.

In 2016 I met up with Terrance at his favourite Chinese restaurant in Hampstead to discuss various aspects of this 'other life'. As he said to me in an email confirming our meeting: "Wonderful, I look forward to it. No one ever asks me about the other stuff!"

We began by talking about *Moonbase 3*. From 1968 to 1974 *Doctor Who* was Terrance's day job, and what he and Barry Letts did to revitalise the series secured its future for many years to come. "Actually," he remembered, "after about year three Barry and I both wanted to move on. We knew we were doing well and we were regarded as the blue-eyed boys at the BBC; we'd turned the show around from near cancellation to a critical and commercial success. As a reward the BBC gave us the go-ahead to do another science-fiction series. Which is not a great



It's AD 2003 and the various world power blocs have been busy establishing their bases on the moon . . . The European one is the setting for a new series, based on scientific probability rather than fantasy. For RADIO TIMES Mike Bygrave investigates the other world of *Moonbase 3*

The facts of life on the moon

Moonbase 3
Sunday
BBC1 Colour

AT LEAST there won't be any fires on the moon. 'The roar of flames is a dramatic luxury the writers have had to deny themselves. There wouldn't be any. Of course you could have a fire inside the base but, once a wall cracked, the fire would be extinguished.' James Burke looked thoughtfully at a scale model of a lunar base and continued. 'Everybody would be dead by then though.'

Burke is scientific adviser to **Moonbase 3**. 'Barry Letts the producer decided 2003 would be a realistic date for bases on the moon. This makes very good sense.

'By 2003 they'd have been there about eight years. They'd be small, supporting 30 or 40 men and running on a shoestring. Because from the moment they start to build one, people on earth will be moaning about the cost.

'It'll be like life in a nuclear submarine. No privacy except when you go to the lavatory. Old socks lying around everywhere. And the smell . . . !

'Men won't go back to the moon until the 1990s. Neither the Russians nor the Americans have any plans at present and no one else can afford it. It'll take ten years for laboratories to analyse the stuff they've brought back already. Then someone will say "It looks likely there's a big uranium deposit or something," and they'll go back.

'As for the base itself – it should look exactly as it would if they built one tomorrow, which they could do. The only way you'd get a more sophisticated structure is if somebody spent the next 30 years developing the technology and no one's going to do that.

'I expect there'll be one or two women in space by then. The Americans say they've no objection to women, but the minimum qualification for an astronaut is test pilot experience and there are no women pilots in the military.

'But in Antarctica, at a base 150 feet under the ice, a psychologist concluded the men were suffering from the absence of women. Just knowing there weren't any within a couple of hundred miles.'

It's a privation the Moonbase 3 men won't suffer: in fact, their psychiatrist is a woman. 'I'm the human interest,' said Fiona Gaunt, who plays Dr Helen Smith.

Last seen in 19th-century Russia during *War and Peace*, Fiona took her leap across two centuries very seriously: 'No one really knows how people will behave in 2003. One thing we did learn from studying tapes of the Apollo missions was how calm everybody sounds in an emergency. And things get much more tense that way, than if they panicked.'

In the TV series, it's the costumes that cause the panic. 'The space suits are the worst,' complained Donald Houston, who plays scientist troubleshooter David Caulder. Houston explained: 'They get incredibly hot and claustrophobic. In the end they had to have oxygen standing by.

'When we were filming the moon's surface at Ealing, the dust rose in clouds and the cameramen all wore surgical masks. The actors just choked. Though some of our movements were shot by trick photography, at other times we've had to act a moon walk.

'So we had to remember that we could shake our heads normally, but only make swimming-type motions with our arms and legs.'

Meanwhile, Donald's dresser, Leslie Hallam, was trying to prevent the actor's visor steaming up: 'I had to go back to my wartime experience. We used to rub soap inside our gas-masks, so I used washing-up liquid. It works well, but in a long take it can start to bubble.'

Dee Kelly designed the costumes for Moonbase 3 or, rather, the clothes: 'It's not a costume show. Anyone who's worked in the rag trade knows how slowly fashions change. Well, we're still wearing what they wore in 1940, slightly adapted. The big innovations in the next 30 years are going to be heat welding and all-synthetic fabrics.

'The clothes in *Moonbase 3* look much plainer than you expect – all details like outside pockets, lapels have to go because you can't weld them.

'We were delighted when the Skylab clothing was announced and it turned out to be very like ours.'

Dee's dressed the women in short skirts. 'Who'd have thought long dresses would come back? So I don't see why not.'

But what is space really like? How does it feel? Perhaps Donald Houston, who spent two war-time years as a Bevin Boy coal-mining has the sense of it: 'No air, except what's forced down; complete darkness if your headlight and your lamp go; teamwork and a shared sense of danger – the pit is exactly like space.'

Woman on the moon: Fiona Gaunt plays Dr Helen Smith, the psychiatrist on the team

[redacted]

Man on the moon: James Burke by the scale model of Moonbase 3 used for effects, the space shuttle in the background. 'It should look exactly as it would if they built one tomorrow'

[redacted]

Man in space: Tom Hill (Barry Lowe) in danger of being dragged into deep space. 'The scene was shot at double normal speed – the effect is really quite striking,' says director Christopher Barry

[redacted]

Men on the moon: The rest of the Moonbase team (from left to right), the deputy director Michel le Brun (Ralph Bates), the director David Caulder (Donald Houston) and technical director Tom Hill (Barry Lowe) with one of the buggies they drive on the surface

[redacted]

Radio Times 50th BIRTHDAY

Flashback:
The Quatermass Experiment in 1953 was one of TV's earliest sci-fi serials

Two years later author Nigel Kneale wrote in RADIO TIMES:
❛ . . . Exploration beyond the earth's atmosphere has become an imminent fact. . . . America, Britain and Russia have announced plans – the latter even of employing a man-carrying rocket . . . stories of the future have become stories of the present ❜

reward, when you're knocking yourself out doing one science-fiction show only to be given another one!

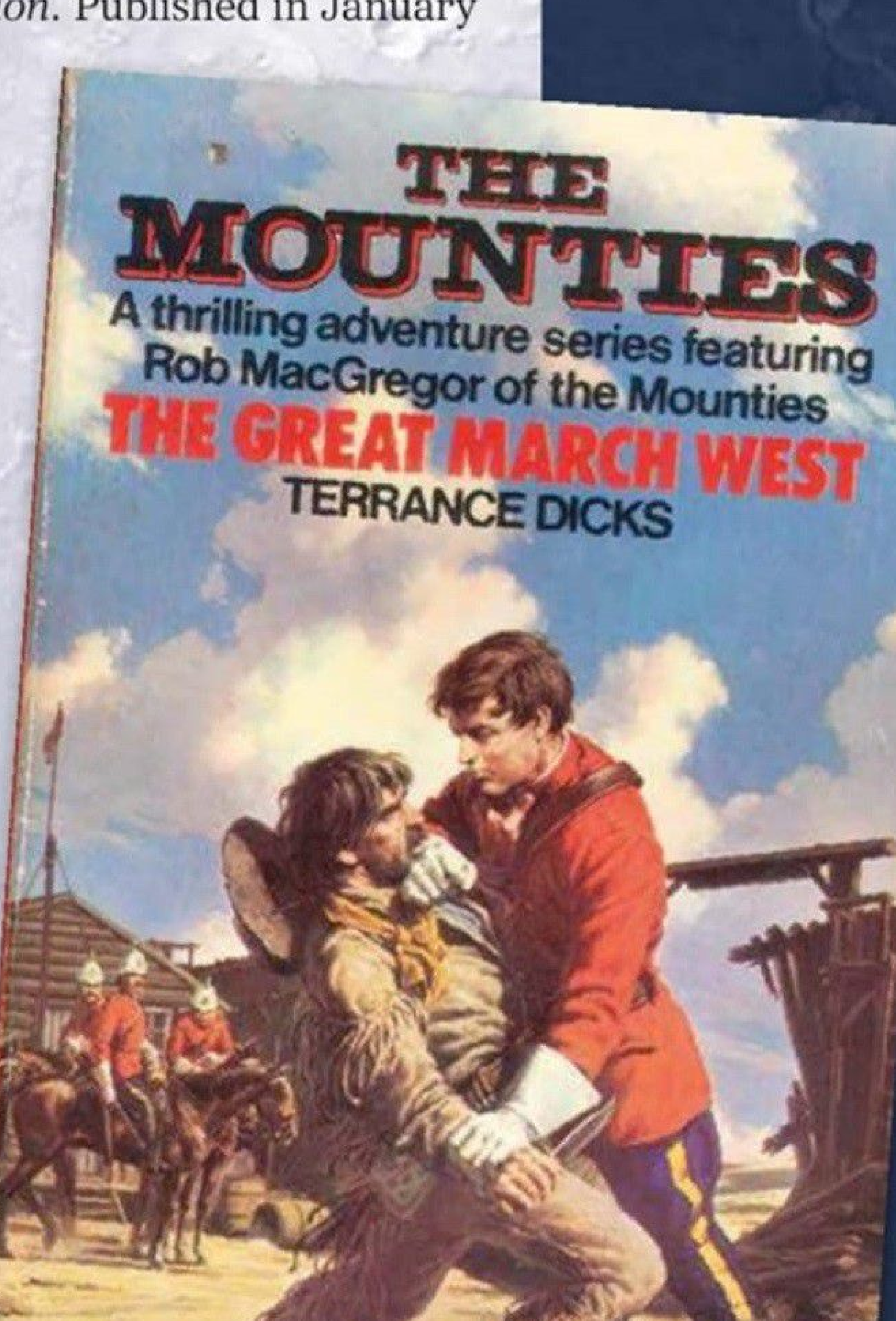
"Barry being the producer had definite ideas as to how he saw the new show going," he explained. "He said, 'I don't want to do an extravagant show like *Star Trek*. I want it to be realistic and what life would really be like on a moonbase.' What we eventually discovered was that life would be rather boring. I can't blame Barry for this as I went along with it, though somewhat reluctantly. You see, I wasn't allowed to have any aliens. I had a lovely story in the works about an alien spacecraft that crash-lands on the moonbase. The authorities want to capture and interrogate the crew, but instead the aliens are helped to repair the ship and go on their way, and the reason is given as 'One day we will be going out into space and we will need friends.' I thought this was lovely and a different take on the premise. However, I wasn't allowed to do it. Needless to say, the show didn't do terribly well."

"Barry said, 'I don't want to do an extravagant show like *Star Trek*. I want it to be realistic and what life would really be like on a moonbase.'"

Moonbase 3 was wiped from the archives and for years the programmes were thought lost, but in the 1990s Terrance received a phone call. "[*Doctor Who* fan] Ian Levine phoned me up proclaiming: 'Great news, Terrance!' I immediately thought that *Doctor Who* was coming back, as this was in the time when the show was off the air. But no. He said they'd found a complete set of all six episodes of *Moonbase 3*. Ian sounded a little hurt when I said, 'Oh, you haven't, have you?' The problem was, the series turned out rather grim. I said to Barry at the time, 'You did say we weren't going to do a show like *Star Trek*. You were right, we certainly didn't! *Star Trek* was a very successful show!'"

Moonbase 3 was transmitted on Sunday nights from September to October 1973. In December of that year the 11th season of *Doctor Who* debuted with Part One of *The Time Warrior*. This would be Terrance's final series as script editor. As he was preparing to hand over to his successor Robert Holmes, he was writing *Doctor Who and the Auton Invasion*. Published in January 1974, this was a novelisation for Target Books based on the 1970 serial *Spearhead from Space*. Little did Terrance know that his first novelisation would initiate a major new chapter of his working life.

"The *Who* books very quickly became bestsellers, and publishers always regarded them as a children's series so within a few years I was a bestselling children's author," he said, chuckling. "When you're a bestselling children's writer, people come to you saying, 'Please will you write a book for us?' The first series I wrote for Target Books was *The Mounties*, and these were commissioned by Richard Henwood, who was responsible for launching the *Doctor Who* range. He rang me up one day and said, 'I'd like you to do a series about the Mounties!' I said, 'Are you sure, Richard?' →


THE MOUNTIES
A thrilling adventure series featuring Rob MacGregor of the Mounties
THE GREAT MARCH WEST
TERRANCE DICKS
TARGET

Above: A preview of *Moonbase 3* published in the *Radio Times*.

Left inset: Honor Blackman as Cathy Gale and Patrick Macnee as John Steed in *The Mauritius Penny*, a 1962 episode of *The Avengers* written by Terrance Dicks and Malcolm Hulke.
Photo © Studiocanal.

Below: *The Mounties: The Great March West* was published by Target Books in 1976.

The Baker St. Irregulars
in The Case of the
BLACKMAIL BOYS
Terrance Dicks
STAR QUEST
TERRORSAUR!
TERRANCE DICKS
The Adventures of David and Goliath
GOLIATH GOES TO SUMMER SCHOOL
TERRANCE DICKS
Illustrated by Valerie Littlewood
THE UNEXPLAINED
THE PYRAMID INCIDENT
TERRANCE DICKS

Above from left: Some of Terrance's books for children: *The Baker Street Irregulars in the Case of the Blackmail Boys* (1980); *Star Quest: Terrorsaur!* (1981); *Goliath Goes to Summer School* (1989) and *The Unexplained: The Pyramid Incident* (2009 edition).

Below left: *Cry Vampire!*, published in 1985.

Below right: Terence Rigby as Dr Watson and Tom Baker as Sherlock Holmes in *The Hound of the Baskervilles* (1982).

→ I was probably trying to put him off as I didn't know anything about the Mounties. But he was insistent, saying, 'What children want today is good old-fashioned stirring adventure.' So I went off to Canada House and researched the period thoroughly. All three books are pretty accurate historically, and they did sell quite well – even in Canada!"

Over the years, the editors of Target's *Doctor Who* books remained keen to work with Terrance even when they'd moved to other publishing houses. "I've always said that you never lose an editor, you gain a publisher. So, shortly after *The Mounties* books were published, Richard Henwood left Target to take up a senior position with Blackie – and he asked me to write a series based around child detectives. I came up with *The Baker Street Irregulars*, about a group of kids who were obsessed with Sherlock Holmes. These books were really successful and sold all around the world."

Terrance went on to explain how series such as this one came about. "It was usually a discussion between me and the editor, and also reflected what was popular at the time. My *Star Quest* trilogy [1978, 79 and 81] came out when *Star Wars* was at its height. Actually, one of my sons – when he read the first book, *Spacejack* – said that the Web, which was a mysterious link between all living things, was just like the Force!"

Terrance enjoyed a long collaboration with the then fledgling company Piccadilly Press, which was established by the former Target editor Brenda Gardner. At Piccadilly he contributed series such as *The Unexplained* and *The Adventures of Goliath*. The latter, 16 titles about a golden retriever, proving his longest running series. Add to this non-fiction books about writers and political misdemeanours and the word 'busy' springs to mind. "Some of the titles that I wrote for Piccadilly Press were for very young children, as that was the market Brenda wanted to capture. So this is what I refer to as my Enid Blyton period. Like *Crossroads*, I tend not to talk about them all that much!"

While Terrance advanced his career in children's literature, he returned to the BBC and producer Barry Letts, this time as script editor of the BBC's Sunday evening classic serials. "It was lovely to work with Barry again," Terrance recalled. "It was just as it had been on *Doctor Who*. We worked as a team, selecting which books we wanted to adapt each year.

"In fact, we gave Tom Baker his first television role after he left *Doctor Who*; he was Sherlock Holmes in our adaptation of *The Hound of the Baskervilles* [1982]. Tom was brilliant. At the end of his time as

"We gave Tom Baker his first television role after he left *Doctor Who*."

CRY VAMPIRE!
TERRANCE DICKS

CONVENTIONAL THINKING

"Literary festivals are fun," said Terrance. "I went to Dublin for a book festival years ago, and I was standing in line at passport control, waiting to go though, when a couple of men in raincoats took me out of the queue and into a side room. They asked me forcefully but quite politely what I was going to be doing in Dublin. I told them and they nodded and silently took me back to the same place in the queue.

"Later, when I told my Irish hosts about this, they said, 'Ah, Terrance – it's that raincoat you're wearing. They thought you must be part of the Dublin Mafia.' I was highly delighted about that. I'd been taken for a dangerous man all because of my Burberry trench coat!"

There was no such drama at *Doctor Who* conventions, where Terrance was happy to meet fans. "It's always humbling, even all these years on, when someone tells me that I was a big part of their lifetime love of reading," he said.

"The heyday of the American conventions was in the 1980s," he added. "At least once a month, or possibly more, a deep-voiced sincere American would ring up and say, 'Hi! We're having a convention in Los Angeles. Would you care to come and be our guest?' I would say, 'Yes.'

"People used to say, 'Don't you get tired of it?' And I said, 'Look, you get a free trip to America, you get a fee, you're put up in a luxury hotel, and every few minutes somebody comes up and tells you how wonderful you are.' I said I could stand this for a little while longer..."

the Doctor he'd got too much power. The phrase 'you can't have the inmates running the asylum' springs to mind; he was pretty much running the show. But when he played Holmes for us, he was impeccably behaved, hard-working and word-perfect from day one."

Eventually Letts decided to go back to directing and there was a vacancy at the top of the tree. "Jonathan Powell, who was my head of department, took me out to lunch and offered me the producer job and I surprised myself by saying yes. Jonathan was also surprised, telling me that Barry had convinced him that I'd say no."

Terrance paused, as if remembering the job description of the day. "You see, what I'm good at is scripts; give me a script crisis and I'm happy. The script editor is not in the chain of command. The authority figure is the producer, followed by the director. I was very lucky as Barry always treated me like a co-producer; it was always 'We're going to do this', not 'I am going to do this.' When I produced the 16-part *Vanity Fair* [1987] I was very aware that I was the person that decided to do this. The decision was mine and stopped at my office door.

"It's very serious, grown-up work; you have to deal with budgets, potential strikes, casting and so on. I realised very quickly that it was a different world, requiring a different set of skills – such as tact. I would go up to someone and say, 'Can I have a word with you?' They'd turn green and be almost on the verge of tears. Producers were all-powerful in those days; Attila the Hun-type power!

"I employed Barry as a director on an adaptation of *Oliver Twist* [1985]," Terrance continued, "and it wasn't as easy as I thought it would be. I'd always accepted when I was working for Barry that ultimately he was the boss. But when the roles were reversed, he didn't take it the same way and it took a while for him to get used to me being in charge. It was the only time in my life that Barry and I argued, but in the end it was OK."

Terrance produced the classic serial adaptations between 1985 and 1988, when the series came to an end. "That was a shame," reflected Terrance. "The only reason given to me was that they needed the money to launch a BBC rolling-news service. 'That will never catch on,' I thought to myself!"

So, Terrance had a varied and fulfilling 'other' life away from *Doctor Who*. The programme may have defined him, but the other Terrance is just as fascinating, stamping him as a storyteller par excellence. "I've always seen everything as a job," he concluded. "At times it took up evenings and weekends, but it had to be done. And on time. That has been my work ethic all my life." **DWM**

Above: Andrew Cartmel, *Doctor Who*'s script editor from 1987-89, with Terrance Dicks at the TimeLash convention in Germany in 2015. Photo © Catherine Cranston.

Left: In 1986 Terrance produced a four-part adaptation of *Alice in Wonderland*, starring Kate Dorning as Alice.

Below left: Terrance's production of *Vanity Fair* (1987) starred Rebecca Saire as Amelia Sedley.

Bottom: In 1985 Terrance hired his old friend Barry Letts to direct a BBC production of *Oliver Twist*, which starred Eric Porter as Fagin and Ben Rodska in the title role.

Talking Books

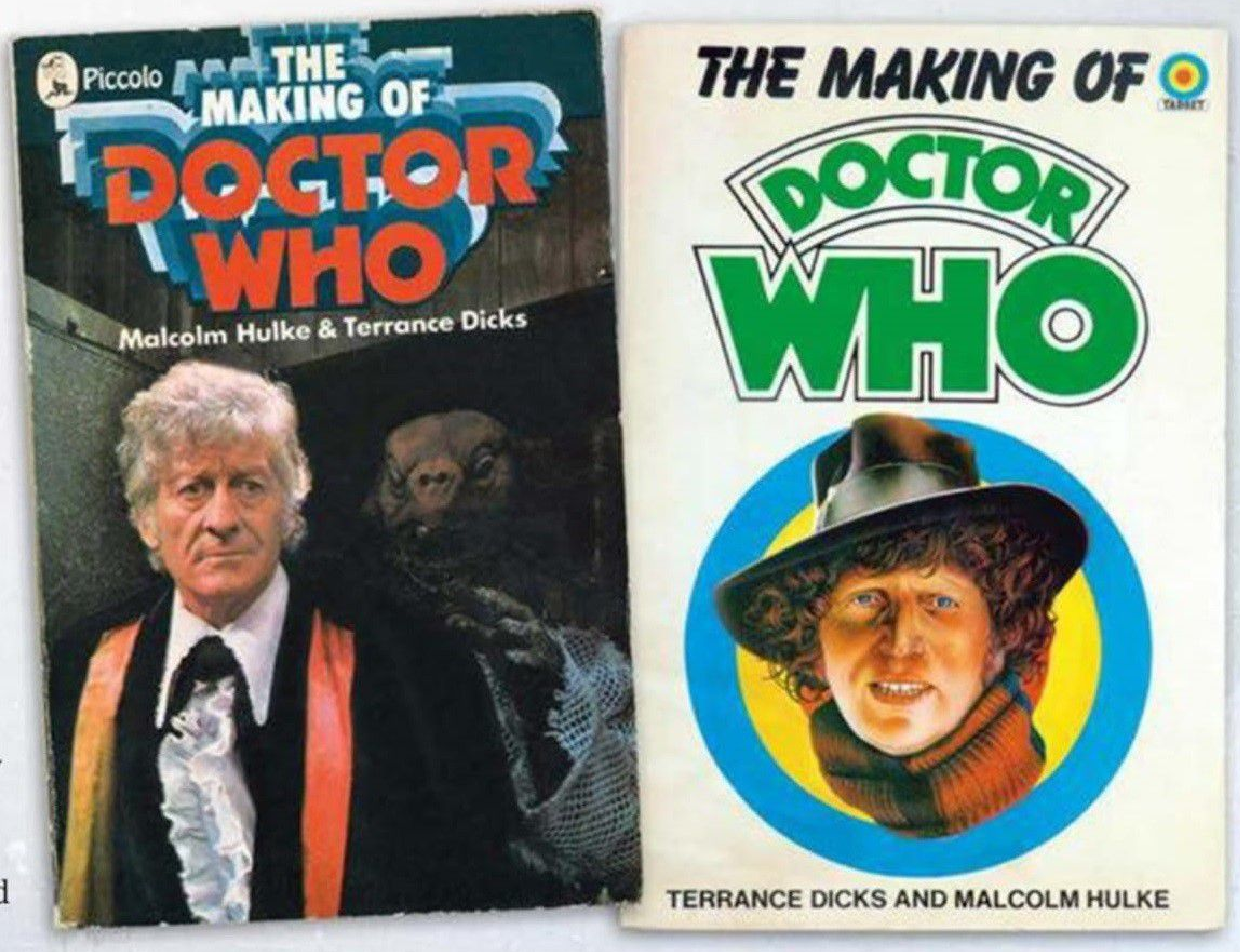
Ten professional writers of *Doctor Who* fiction, all of whom grew up reading Terrance Dicks, select highlights from his literary legacy.

The Making of Doctor Who (1976)

It's often stated that *Doctor Who* fans have become a creative force within the television industry because so much writing about the series concentrates on the people behind the curtain. It may be a cliché, but it's true. Before the 1973 *Radio Times* special, with its Dalek plans and actor interviews, and long before **Doctor Who Magazine**, there was the first edition of *The Making of Doctor Who*. Written by Malcolm Hulke and Terrance Dicks, and published in April 1972 (almost two years before Terrance's first novelisation), it's the very definition of a quietly pivotal book. Just as Terrance's novelisations inspired generations of readers, so his non-fiction demystified the process of television production.

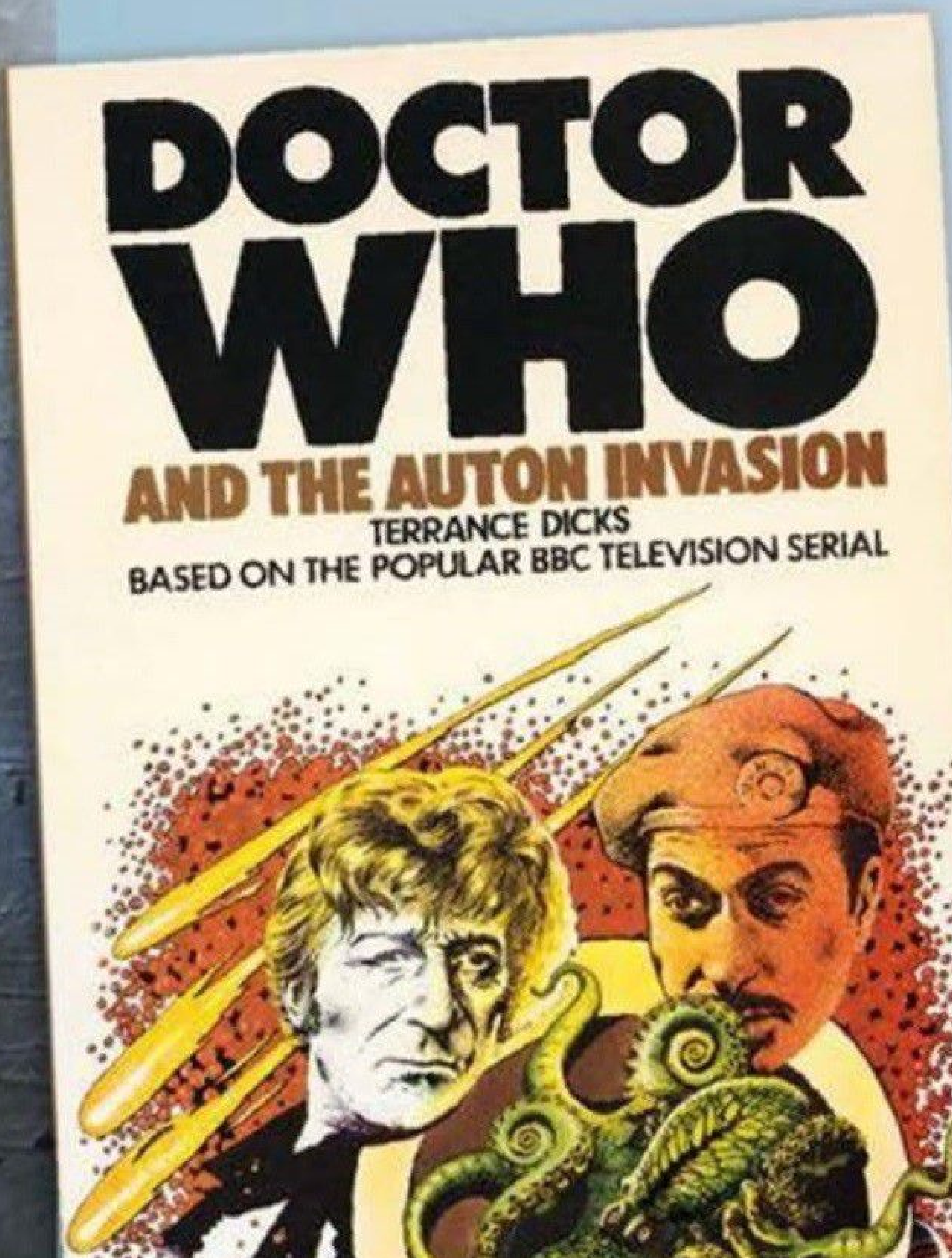
Terrance revised the book for a new edition in 1976, but he did far more than simply bring it up to date. He reworked some sections and dispensed with others. He kept a self-explanatory chapter entitled 'Inside a Television Studio' and replaced the production diary section from Hulke's *The Sea Devils* (1972) with his own *Robot* (1974-75). With this balancing of the fictional and the factual, Terrance subtly encouraged a fresh way of looking at television itself. (How wonderful that, some 23 years after the original publication of *The Making of...*, he should provide an introduction for *The Discontinuity Guide*, a book by three young writers who were trying to encapsulate the experience of watching *Doctor Who* as fans.)

Perhaps most important of all, the second edition of *The Making of Doctor Who* featured extracts from Terrance's *Robot* storyline document and breakdown, and from his rehearsal script and novelisation. For a generation of readers, this was not so much pulling aside the curtain as opening up the bonnet and handing over the spanners. **MARTIN DAY**


Piccolo
THE MAKING OF DOCTOR WHO
Malcolm Hulke & Terrance Dicks
THE MAKING OF DOCTOR WHO
TARGET
TERRANCE DICKS AND MALCOLM HULKE

Left: The first and second editions of the seminal work by Terrance Dicks and Malcolm Hulke, *The Making of Doctor Who* (1972, 1976).

Doctor Who and the Auton Invasion (1974)



Prose writing is very different from script writing. It's not merely a case of putting 'he said' or 'she said' after dialogue and describing the visuals. Scripts largely deal in subtext. We're not privy to the characters' thoughts; we have to understand them through their words and actions. But prose lives through viewpoint, diving into the characters' heads. The two require different skills and that's why great novelists rarely make great script writers. And vice versa.

What's noticeable about Terrance's first novelisation is that he clearly had an inherent understanding of this, to him, unfamiliar medium... instantly.

It isn't just *The Auton Invasion*'s ability to transcend budget, as in the finale's much improved Nestene and Auton attacks; the story is tweaked throughout to work in a new format. Practically every line is adjusted and scenes break in different places when the original's visual impact wouldn't work. Since flicking back can make plot-holes obvious, there's more rigour in plugging them (like the collapsing Doctor locking the TARDIS) and Terrance gives us our first 'previously on *Doctor Who*', with a flashback to *The War Games* (1969).

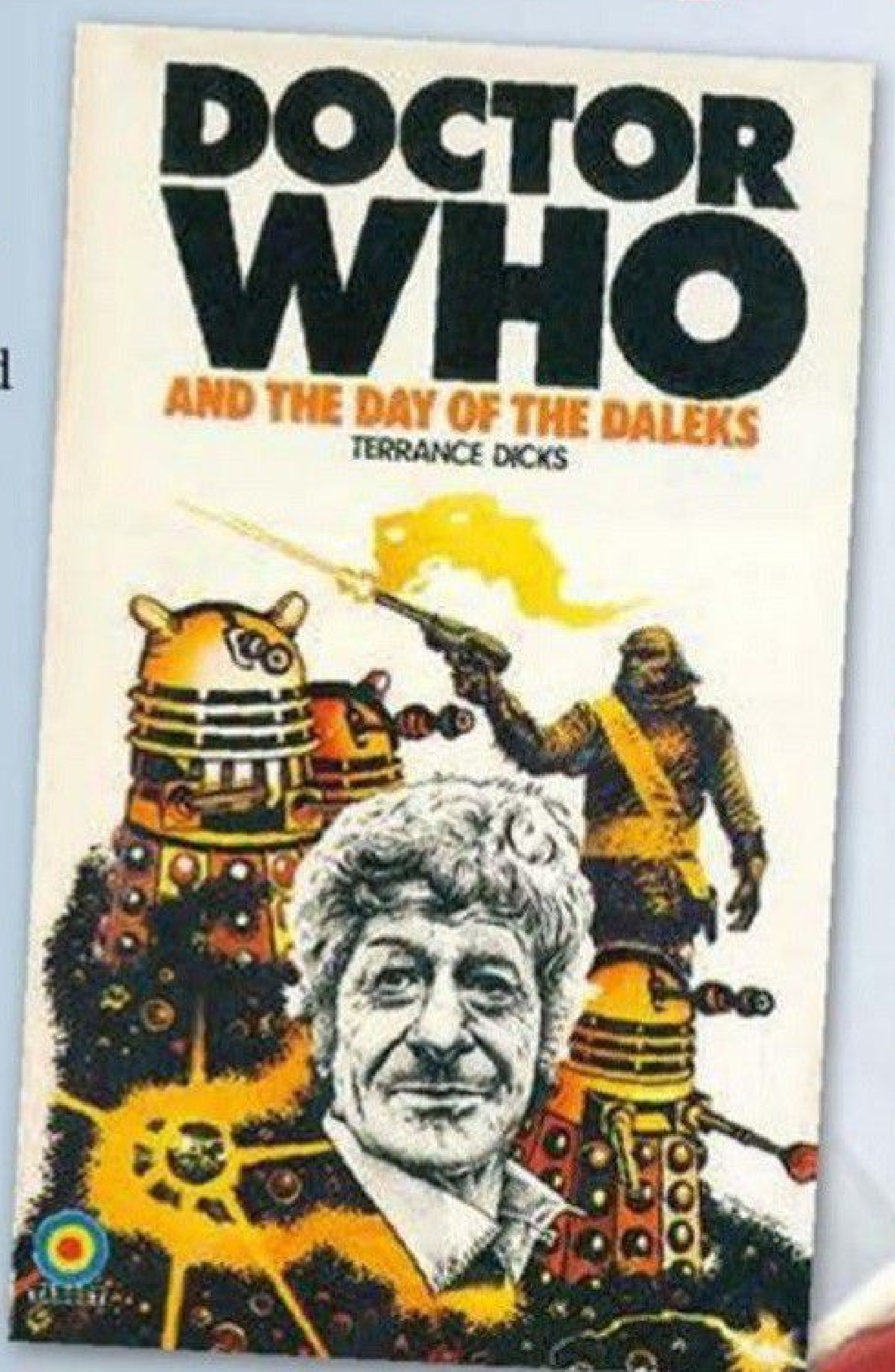
But where he scores highest is in the characterisation. Throwaway lines add depth to background players (Meg Seeley pretending ignorance of her husband's poaching, for example). The introduction of Harry Ransome (not 'John' as on TV) is particularly worth looking at for comparison – on screen it's all slightly awkward exposition, but Terrance draws it inside, expressing the information through Ransome's hurt and bemusement.

Terrance could easily have done a rush job, but he clearly spent time doing this properly.

And if you want proof of how quickly he took to it, read that first chapter. You'll find the description of a "strange wheezing and groaning" sound on page four. That's genius – and it was there from the start. **JOHN DORNEY**

Left inset: John Ransome (Derek Smee) in *Spearhead from Space* (1970).

Doctor Who and the Day of the Daleks (1974)



I'm confident that I didn't watch *Day of the Daleks* in 1972 – I was born two days before the transmission of Episode Three. Without doubt, my first encounter with this story was through the novelisation, consumed at some point in the early 1980s along with whatever else Eccleston Library, St Helens, had in stock. For me, this story is primarily a text adventure, not visual; a novel long before I ever saw it on screen. Terrance Dicks' words have primacy in my mind.

Re-reading the book now, it's not hard to see why. Let's take for granted the efficiency of Terrance's prose: the precise, evocative descriptions; the clear action sequences; the tautly drawn plot. What interests me particularly now is the variety of points of view Terrance uses to enrich the book.

Within the first chapters we meet a series of deftly sketched characters: Moni the rebel, through whose eyes we see the desperation of future Earth; the Controller, with his internal battle between self-justification and the truth; a UNIT sentry who first spies the 'ghosts', and Sir Reginald Styles himself. As the text goes on, the story world is built by other perspectives: the Brigadier, the rebels Anat and Shura, and of course Jo Grant, who gives us our perspective on the Doctor. Peripheral and main characters have internal lives, bringing past and future worlds to life.

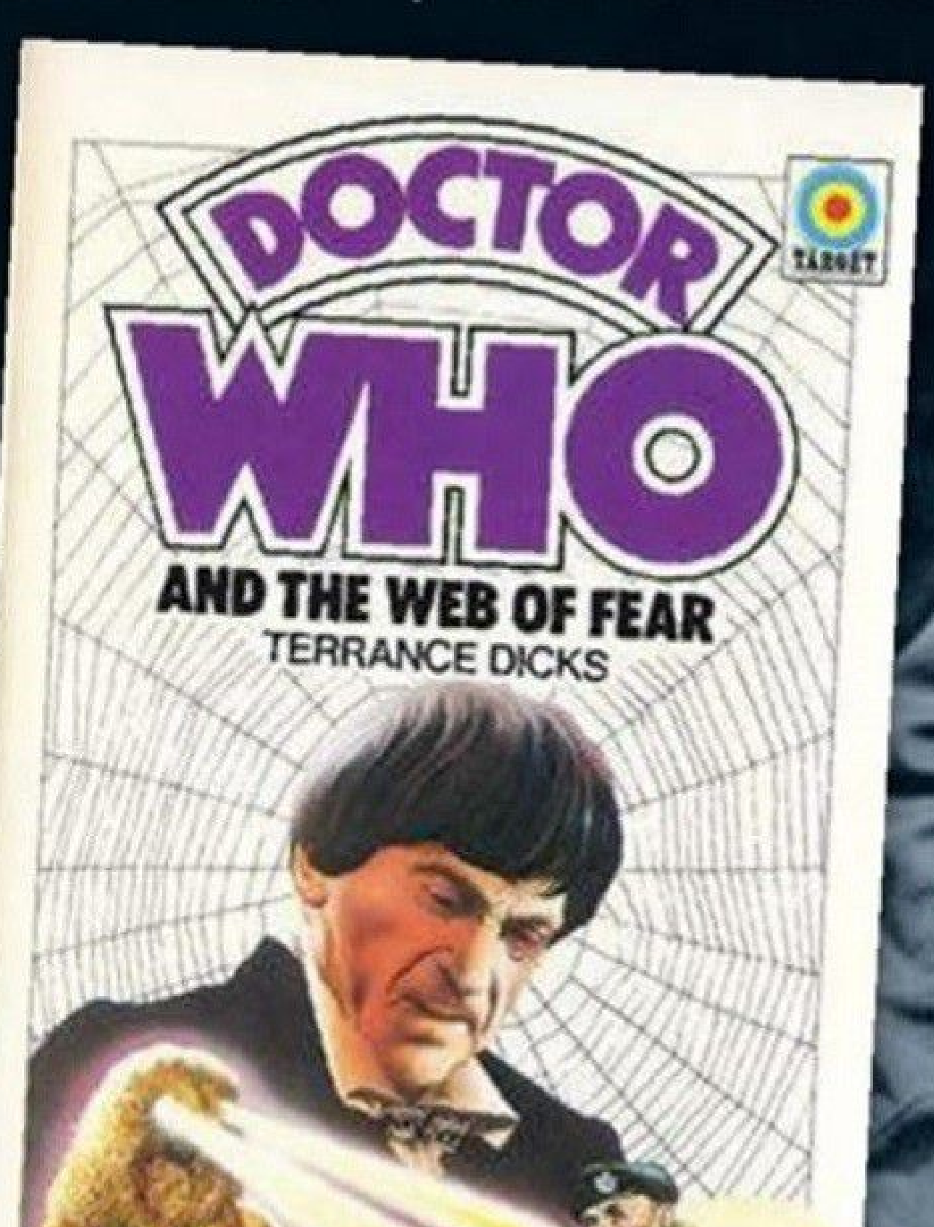
Television excels at showing character, but it does that through dialogue, performance and the visual arrangement of scenes. It doesn't put the interior workings of a character's mind down on the page for us to examine. That's what prose does. I must have seen *Day of the Daleks* at some point: the 90s video release, I assume. It's telling that I can't remember. The book came first, and I have been following its lead and creating internal narration for the characters of my most beloved shows ever since.

UNA McCORMACK

Below: The Doctor (Jon Pertwee) is held at gunpoint by Anat (Anna Barry) in *Day of the Daleks* (1972).

Doctor Who and the Web of Fear (1976)

The Web of Fear is one of the scariest stories *Doctor Who* has ever produced. A combination of elements come together to create an oppressive, claustrophobic atmosphere: the dark tube tunnels, the music of Béla Bartók, the new-look Yeti (so scary the Doctor himself issued a warning in a special trailer before the broadcast), the sinister beeping of the Yeti spheres, the glowing, pulsating web* that engulfs the TARDIS and creeps inexorably towards our heroes. Yet somehow, without the advantage of those visual or aural cues for fear, Terrance Dicks still managed to evoke that atmosphere in his novelisation.



Of course, setting such a tone in prose is hardly unique; there were horror stories around long before film and television. But what's remarkable is Terrance's skill in creating it without the luxury of a page count that allowed for long passages of description or delving deep into the psyche of his characters. He not only exercises but embraces economy of language. There is no hesitation in leaving things to the imagination: "There was a moment's silence. Everyone realised what must have happened" makes the reader's heart stop at the thought of why communications have broken down just as much as a detailed description of the carnage of a Yeti attack would have done. "The Doctor turned over Arnold's body which was lying face down. The features had crumpled into a horrifying death-mask" – how much worse is the version in the reader's mind than the one that was broadcast, conjured up by those few words?

Telling a story in little more than a hundred pages, and keeping it as scary as a six-part, highly visual TV serial, is a task not many could have pulled off.

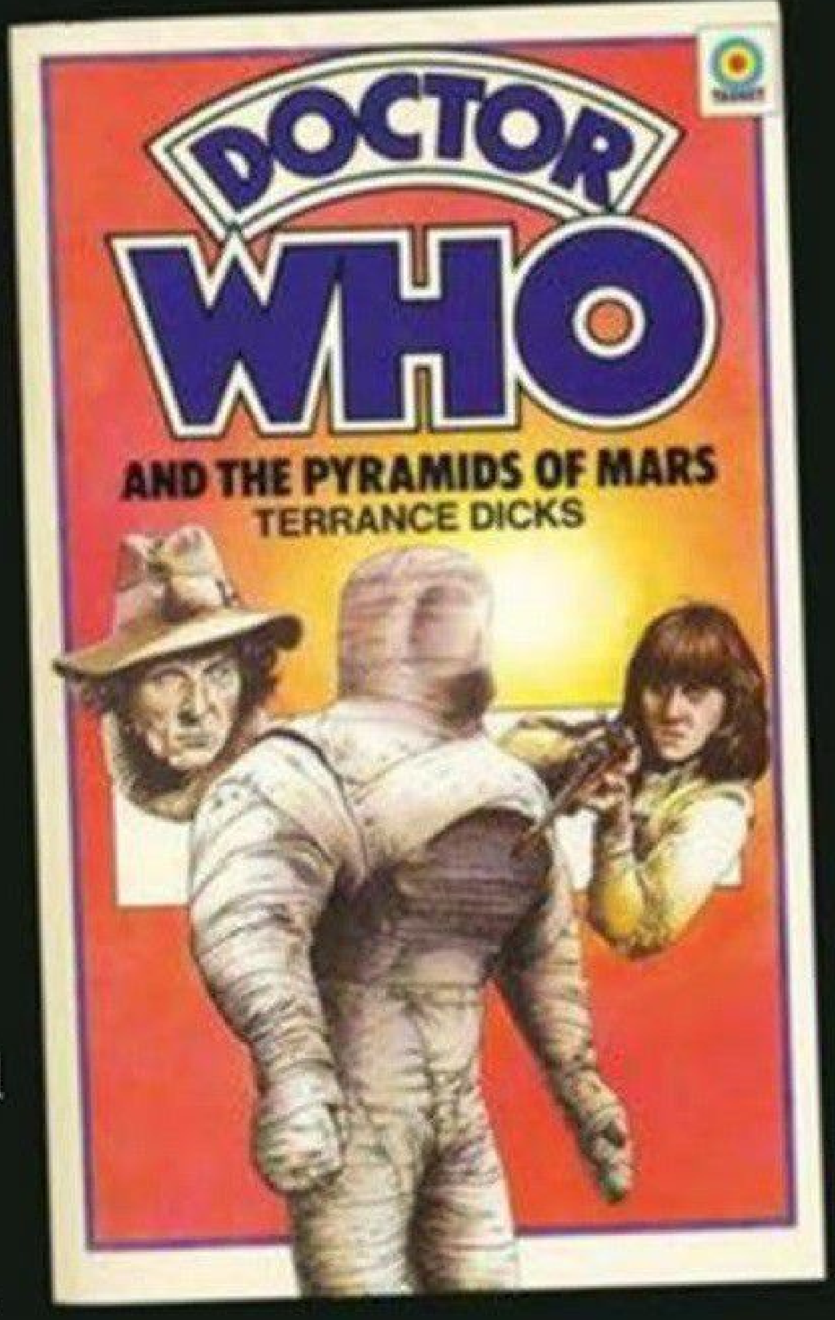
JACQUELINE RAYNER

* Which is of course how Terrance describes it in the book. Funny how his simple descriptions always seem to stick...

Left: Staff Sergeant Arnold (Jack Woolgar) in *The Web of Fear* (1968).

Doctor Who and the Pyramids of Mars (1976)

Terrance Dicks was always a master of clean and compelling transcription; even the briefest of the Target novelisations makes for a speed-reading treat. My favourites, though, are those that expand on the original, as with his adaptation of 1975's *Pyramids of Mars*.



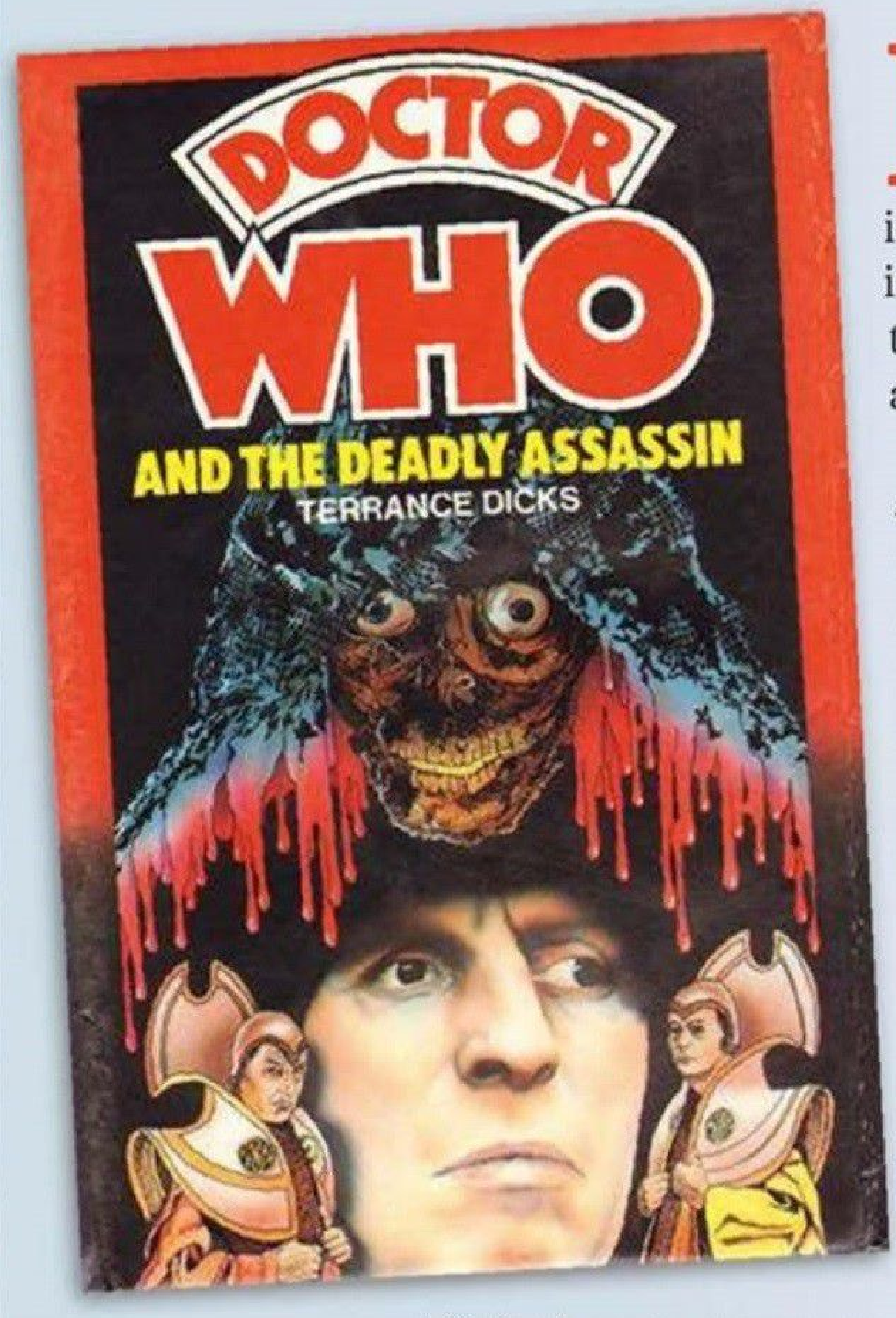
Throughout his stint on the show, as well as his novelising the work of so many other writers, Terrance had a particular confidence when it came to fleshing out detail. In *Doctor Who and the Face of Evil* (1977), for example, he states that it was during *Robot* that the Doctor slipped away to imprint himself on Xoanon. But in *Pyramids* Terrance gives us both a new prologue, exploring the backstory of the legendary Osirians, and an epilogue in which Sarah researches the way history has rationalised the sensational events at the doomed priory. There's no real call for him to do either, beyond his knowing they enhance the story.

Of course, good material from scriptwriter Robert Holmes often inspired Terrance to greater heights, and here he's on particularly fine form. He transforms a few seconds of perfunctory stock footage on TV into a vivid prose evocation of old Egypt. He plays with language to show the perverse nature of the evil characters. (Sutekh is at once "soft and ferocious", while Namin feels "terror and delight" in the same moment.) He provides a richly bleak glimpse of Namin's backstory too, explaining that poor Ahmed and the other labourers helping Scarman were slaughtered by the Black Pyramid cultists – meaning that every supporting character dies, pipping 1977's *Horror of Fang Rock* to that tragic post. And Terrance gives more import and grandeur to the on-screen climax by having the Doctor tell Sutekh: "You forgot that time is the weapon of the Time Lords. I have used time to defeat you..."

It's that epilogue that remains the most effective element, though. By showing us how the authorities find mundane explanations for alien activity, it makes the reader realise that sci-fi horrors could be happening anywhere, all around us – and that we would never know... **STEVE COLE**

Above: The Doctor (Tom Baker) examines a sarcophagus in *Pyramids of Mars* (1975).

Doctor Who and the Deadly Assassin (1977)



I had just turned five when *The Deadly Assassin* was screened in 1976. I *think* I remember the infamous 'Tom Baker head down in the water' scene, but I suspect that's a false memory built up from all the fuss.

The book, though, I took out again and again from the library as soon as I was old enough. They had one tiny row of distinctively scented Targets that me and my fellow town geeks rifled through continuously, just in case something had come in we'd missed. Terrance was always the best.

Because *The Deadly Assassin* was just so *huge* – fake worlds, railways, operating theatres, jungles, methane gas swamps, enormous spiders, doll corpses! And don't forget the rotting-flesh Master, whose eyes blinked open at unexpected moments.

In my opinion *The Deadly Assassin* benefits more than almost any other television adventure from being rendered in widescreen, budget-free novel form. Terrance's Panopticon Hall has a "marble floor big enough to hold an army, the domed glass roof so high overhead that one lost all sensation of being indoors". The BBC's version has quite a lot of gold-draped material and six men (there isn't a single female in this story) jostling at the camera, like ministers at PMQs.

It's a great, tight story on screen – 'The Manwhovian Candidate' – but an absolutely huge one on the page. Terrance moves it along with his trademark deftness, with ellipses finishing many paragraphs and jumping like scene cuts. Most importantly, the novel is brimming with the thing I truly treasured him for: his utter confidence.

When, for example, Terrance says of Castellan Spandrell, "he had seen too much of the underside of Time Lord life to have any illusions about it" – how the imagination was caught. The Time Lords had a full history, and Terrance knew every single thing about it, if only he didn't have to very quickly tell you an exciting story.

I am completely unembarrassed to admit that I believed every word he ever wrote. **JENNY T COLGAN**

Right: Time Lords, including Goth (Bernard Horsfall), Spandrell (George Pravda) and Borusa (Angus MacKay) in *The Deadly Assassin* (1976).

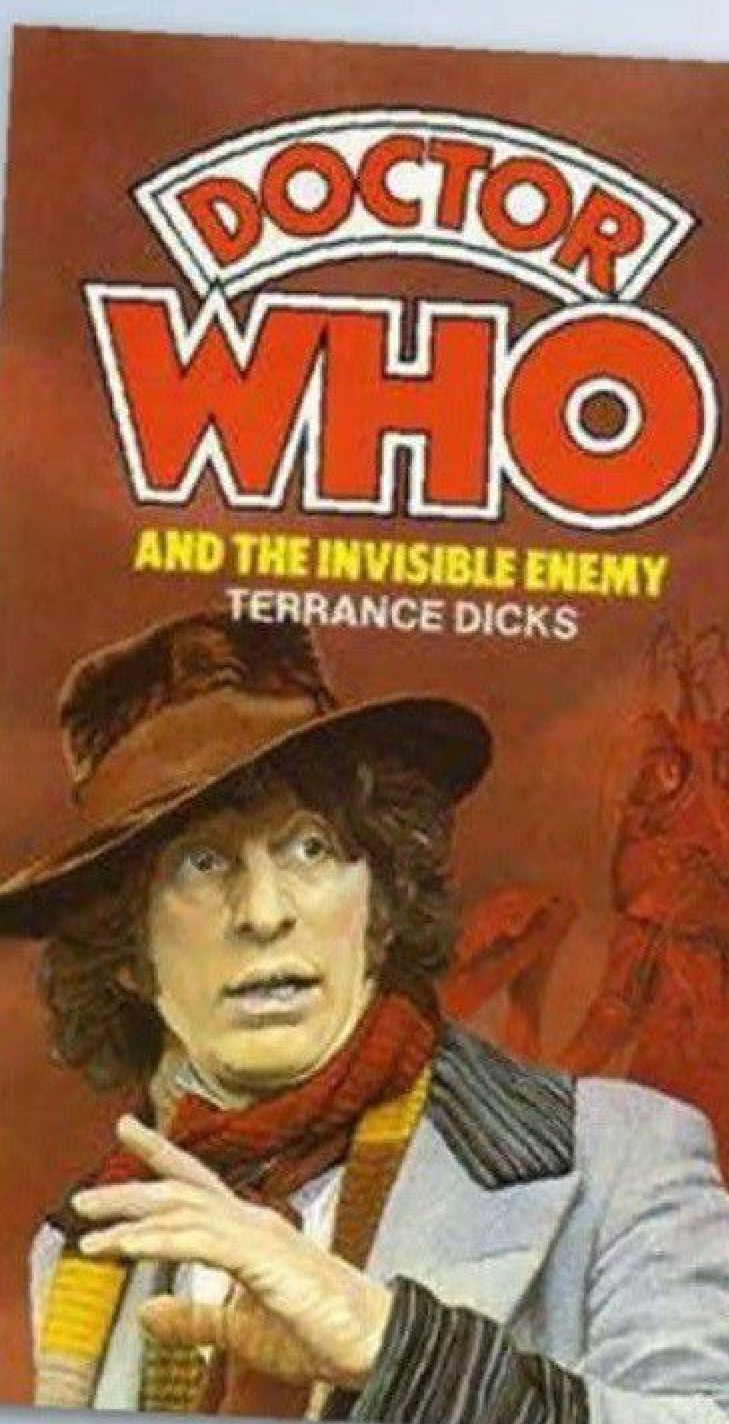
Doctor Who and the Invisible Enemy (1979)

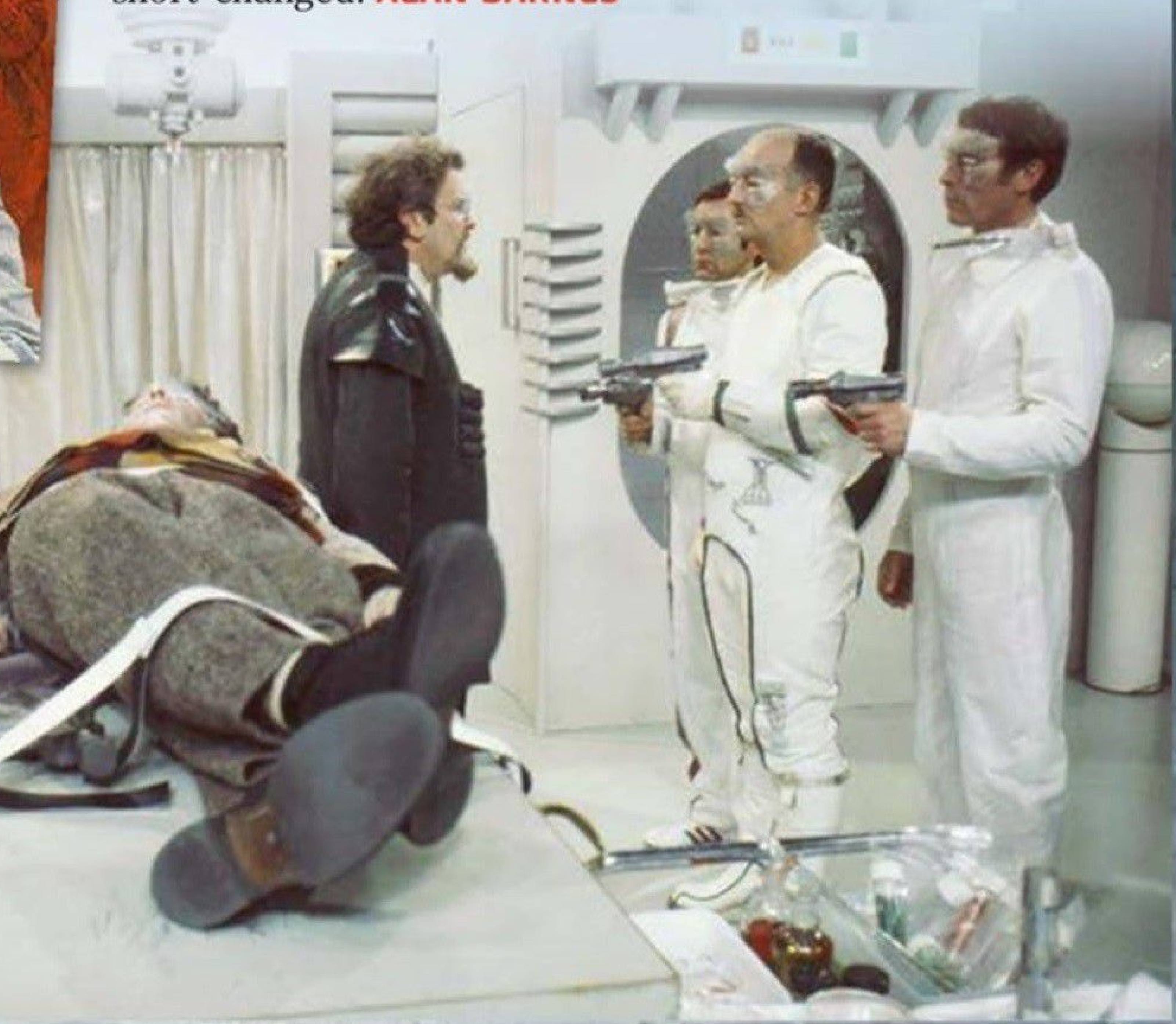
Totalling 40,765 words across 149 text pages, the first paperback edition of Terrance Dicks' first Target Books novelisation, *Doctor Who and the Auton Invasion*, had a spine measuring 1cm across. Published five years later, with a total of 22,341 words across 103 text pages, Terrance's adaptation of *The Invisible Enemy* measured just 6mm. It would prove to be one of the narrowest of Terrance's retellings. But never mind the width, feel the quality.

Like *Doctor Who and the Auton Invasion*, *Doctor Who and the Invisible Enemy* expands on the 1977 TV original. On page 37, for example, Terrance elaborates on the origins of the space hospital to which the Doctor, stricken by an alien virus, has been admitted. Two pages later, he describes how Professor Marius, an expert in extraterrestrial endomorphisms, came to the Foundation from "New Heidelberg University". And the page after that, he treats us to a lengthy digression inspired by Marius' casual presumption that the ailing Doctor is likely "one of those good-for-nothing spaceniks!"

More significantly, the eponymous Enemy is personalised throughout, right from Terrance's typically arresting opening sentence. "Something was waiting out in space," he tells us – something "filled with life and a fierce, driving purpose..." Later, miniaturised clones of the Doctor and his companion Leela are sent on a fantastic voyage into the Doctor's bloodstream, to evict the evil entity from his brain: "Like swimmers carried to the bank of a rushing river, the crimson tide deposited the cloned Doctor and Leela on to a solid, lumpy, blue and pink surface, in a gloomy, echoing tunnel..."

Like swimmers carried to the bank of a rushing river: if only the TV version were that poetic. But I didn't see *The Invisible Enemy* when it first went out; ten years passed between the time when nine-year-old me first read the book in one feverish glumph, and when I saw a VHS video of the iffily realised TV original at a friend's house. Like many of Terrance's later novelisations, *Doctor Who and the Invisible Enemy* isn't long, but there's great skill in writing with such precision and economy. His version wasn't the one that left me feeling short-changed. **ALAN BARNES**





Below: While the Doctor lies unconscious, Professor Marius (Frederick Jaeger) defends his patient from Safran (Brian Grellis), Lowe (Michael Sheard) and a medic (Pat Gorman) in *The Invisible Enemy* (1977).

Doctor Who – Planet of Giants (1990)

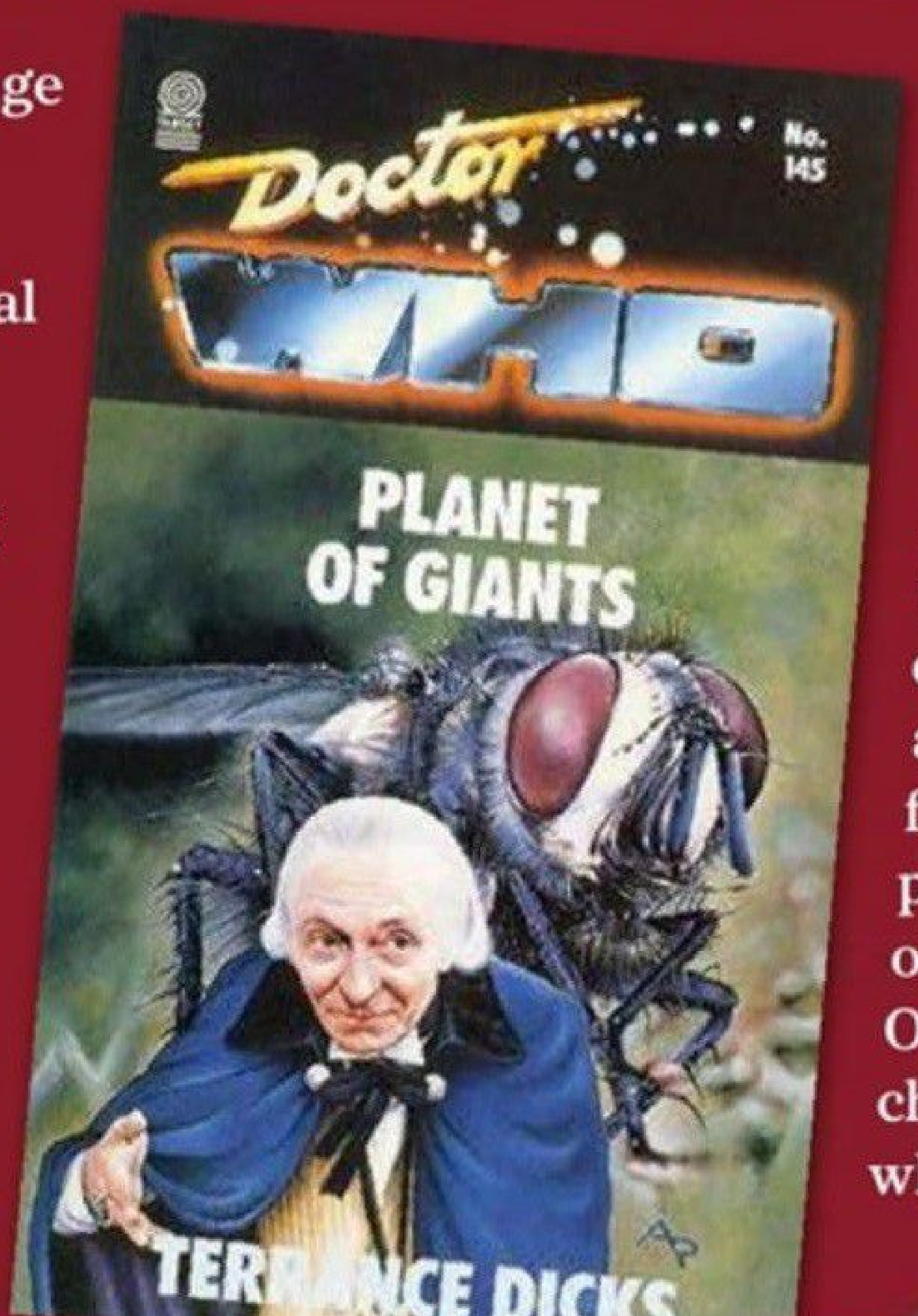
As the Target range approached its natural end, it was given to its principal writer to transform some of *Doctor Who*'s less-loved tales. Among these, *Planet of Giants* provided a unique challenge – or perhaps an opportunity. Though the story had run for only three episodes, Terrance Dicks was handed four scripts...

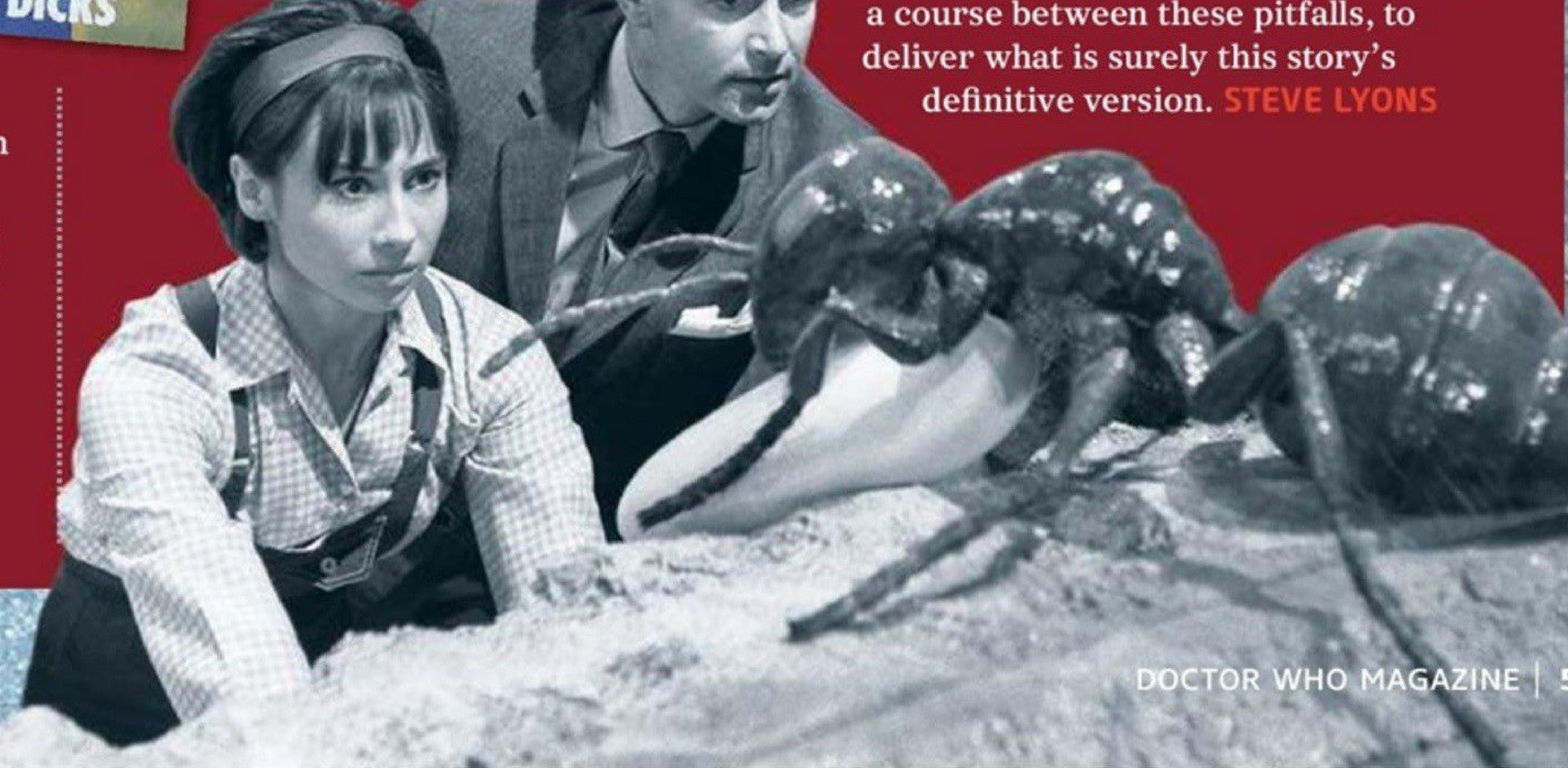
Back in 1964, BBC Head of Serials Donald Wilson viewed the last two episodes of *Planet of Giants* – *Crisis* and *The Urge to Live* – and declared them to be quite dull. He had them combined into a single instalment, excising a whole episode's worth of material. A quarter of a century later, Terrance put his script editor's hat back on and, unconstrained by TV running times, reinserted some – but only some – of the missing scenes.

Most of these focus on the supporting characters – Bert and Hilda Rowse, Professor Smithers and the newly christened Mark Forester – each fleshed out with Terrance's customary swift, broad strokes, as are the original TARDIS team. A certain cat, which menaced the Doctor and friends at the end of episode one, makes a reappearance too. Its death from DN6 poisoning is what persuades Smithers to back out of Forester's scheme. On screen, this change of heart – which is pivotal to the story's final act – comes out of nowhere.

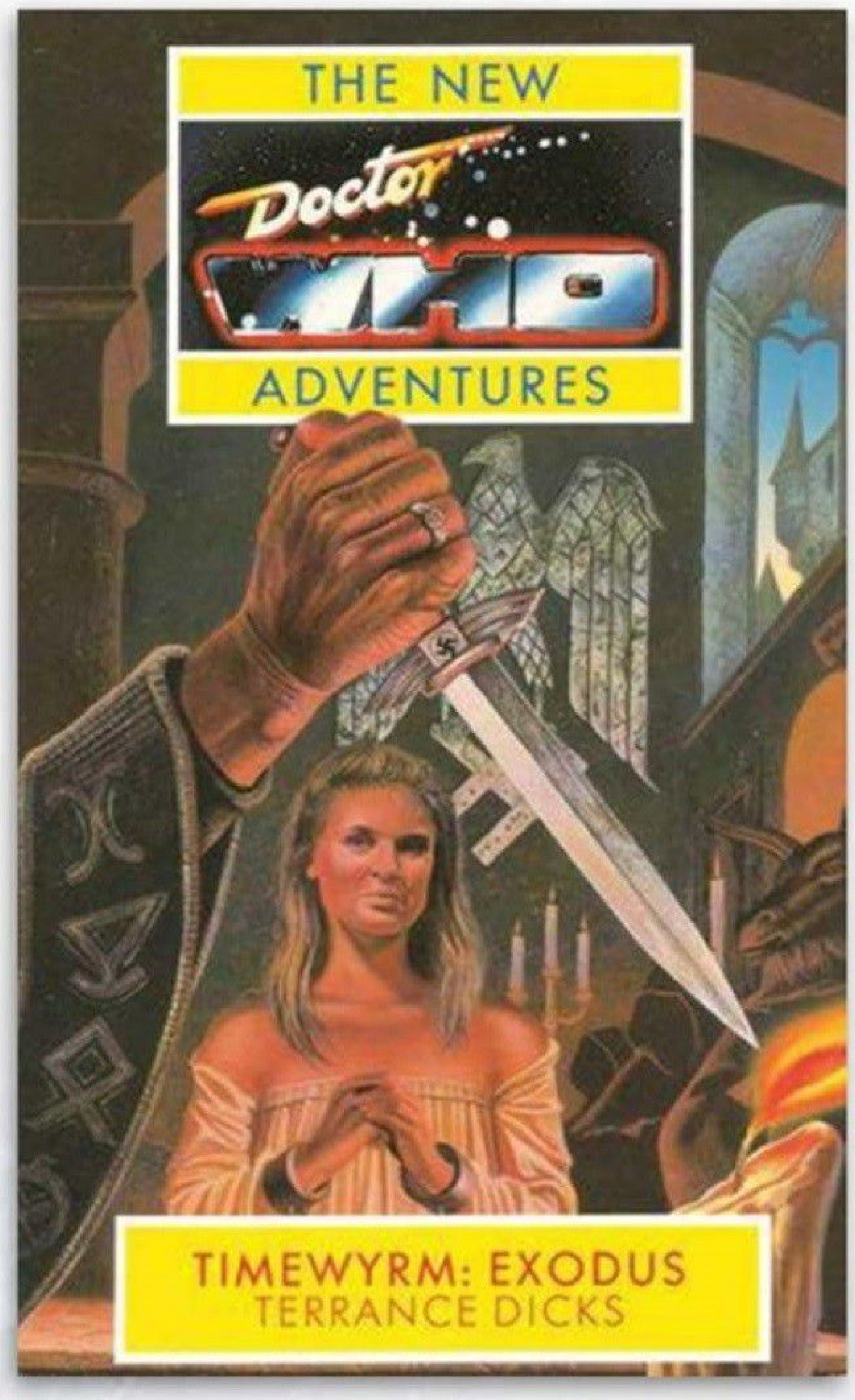
Terrance also throws in a few lines of his own, notably expanding on the forces that cause the TARDIS and its occupants to shrink. Still, he manages to breeze through this adventure in near-record time.

The original four-part *Planet of Giants* is reconstructed on the DVD release. Although undoubtedly of historical interest, it shows that Wilson was right – it is very dull indeed. The broadcast version, on the other hand, feels incomplete, leaving important questions unanswered. Terrance expertly plots a course between these pitfalls, to deliver what is surely this story's definitive version. **STEVE LYONS**





Below: Susan (Carole Ann Ford) and Ian (William Russell) discover what appears to be an enormous ant in *Planet of Giants* (1964).



Timewyrm: Exodus (1991)

When the *New Adventures* launched, we were worried. Would original *Doctor Who* novels work? We'd never had them before – and what did Virgin Books' promise of "Stories too broad and too deep for the small screen" mean? Would it feel weird reading a *Doctor Who* book that wasn't going over familiar ground? Would the magic of the show still be there, or would they be trying too hard to be something else, too adult?

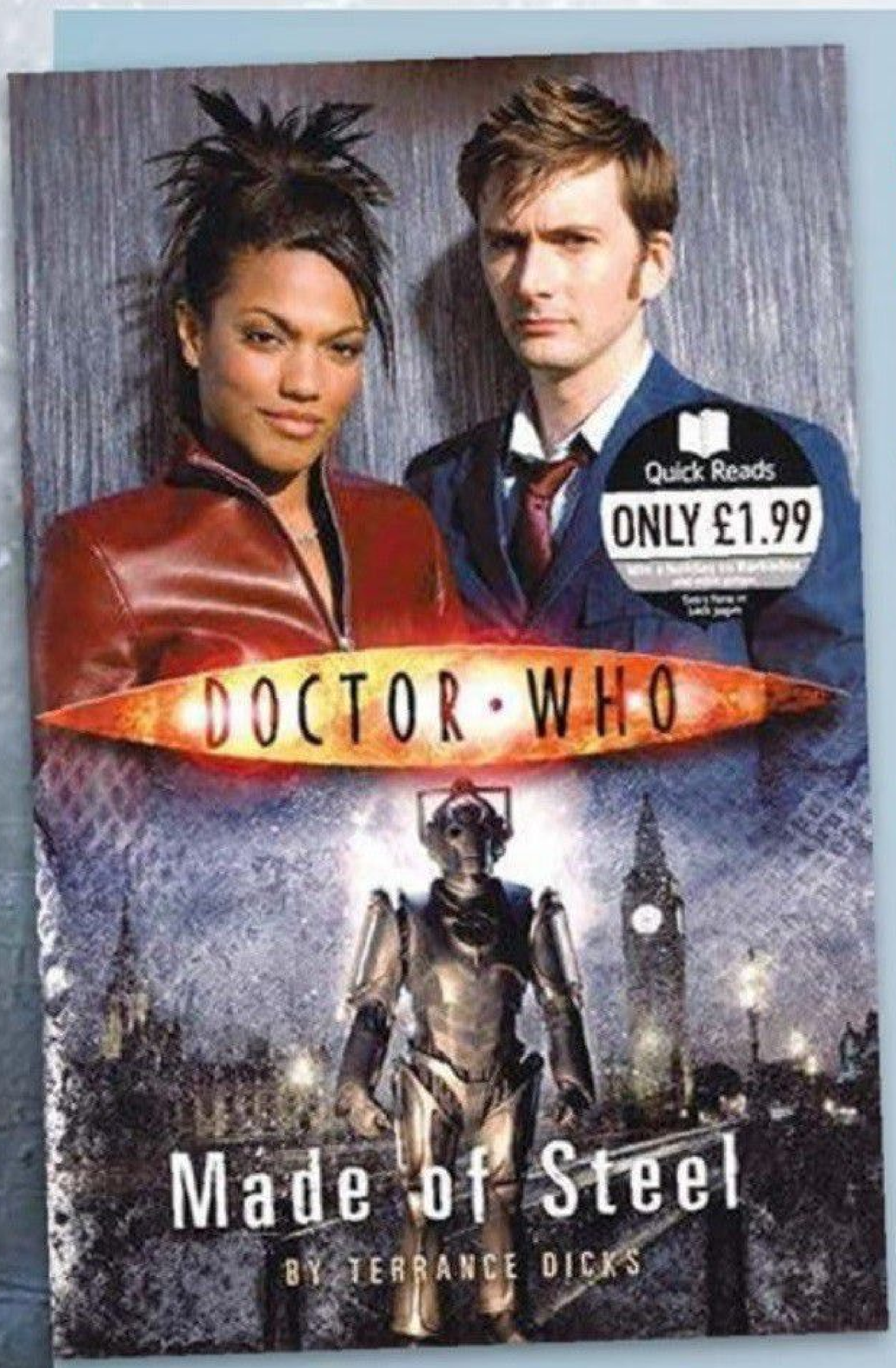
And then Terrance Dicks wrote *Exodus* and we knew we were going to be fine. *Exodus* is only the second book in the Virgin range and (just as he'd launched the Target range with *The Auton Invasion* in 1974) he set the standard for what was to come – daringly innovative yet reassuringly familiar.

The Doctor and Ace are thrown into Nazi-conquered London and set out to unpick the damage in a ripping time-travel thriller that's full of well-rounded characters – including a charmingly awful Goering who steals every scene. Ace takes on the Third Reich without pausing for breath, and the Doctor remains a master-manipulator, double- and treble-crossing everyone.

When *Exodus* reveals it's a sequel to a TV story it feels like Terrance courteously making us feel at home. The more adult content arrives with a reassuring wink – the Doctor shows us how to short a building's fuses with a sly "on no account try this at home", and, when asked for his taste in Aryan women, he then has to defend himself endlessly to a furious Ace.

By the end of the book, when Ace shouts, "We're being chased to the top of a tower by a gang of zombies... with an atomic bomb?" we're having the time of our lives.

We've had three decades of original *Doctor Who* fiction since Terrance showed everyone how to do it in *Exodus* – daring, innovative, and yet never losing fond sight of its origins. **JAMES GOSS**



Made of Steel (2007)

Terrance Dicks was the obvious choice to write a novel in the 'Quick Reads' range. After all, he'd spent most of his literary career writing books that were quick reads, and his economic, straightforward style was perfectly suited to a range of books for adult 'reluctant readers'. He always followed George Orwell's maxim to "Never use a long word where a short one will do"; he made sure that every word counted, and for the most part he stuck to short, punchy sentences of only one or two clauses.

The result is that *Made of Steel* is a fast-paced read where the writer's voice is so unobtrusive as to be invisible. The focus is on the story being told rather than *how* it's being told. Indeed, the only significant difference between *Made of Steel* and one of Terrance's novelisations is that the chapters are all under nine pages long, so the reader is never far from the next cliffhanger.

Made of Steel is of particular interest because it's a rare example of Terrance writing for the 21st-century series, giving us a chance to imagine what one of his new television scripts would have been like. He captures the Tenth Doctor's voice and mannerisms, and even includes a secret base in a London landmark, while also reprising a few of his greatest hits. The opening is reminiscent of *Robot*, there's an Apatosaurus-feeding scene straight out of *The Doctor Who Dinosaur Book* (1976), a baffled policeman straight out of *Planet of the Spiders* (1974), and the Cybermen are the slow-witted cannon fodder of 1983's *The Five Doctors* ("Promises made to inferior species have no meaning").

The overriding impression is just that Terrance is having fun. He's having fun, so the reader is having fun. And that's how you turn reluctant readers into book lovers. **JONATHAN MORRIS**

Top: Ace (Sophie Aldred) is invited to join the Doctor (Sylvester McCoy) on his travels in *Dragonfire* (1987).

Right: A Cyberman of the type first seen in *Rise of the Cybermen/The Age of Steel* (2006).

VENUS

IT'S BEEN A LONG DAY FOR BERAKKA DOGBOLTER, CEO OF THE FREEDOM THOUGHTCAST NETWORK; A DAY OF PRESS CONFERENCES, THIRD QUARTER REVIEWS, BUDGET MEETINGS...
FTN
A SATISFYING DAY. A DAY FILLED WITH SUCCESS...
...BUT EVERY DAY GIVES WAY TO NIGHT.
...THANK YOU FOR YOUR CANDOUR, MADAME PRESIDENT, I'M SURE WE CAN COME TO AN ARRANGEMENT. I'LL BE IN TOUCH. HAVE A GOOD EVENING...
LIGHTS.
I SAID "LIGHTS".
OH, FOR MAMMON'S SAKE. OMNI-COM, RESPOND.
NO LIGHTS, BERAKKA.
NO CAMERAS. NO ALARMS. NO SECURITY...
...JUST YOU AND ME.
J.W. DOGBOLTER

MISTRESS OF CHAOS

PART TWO

SCOTT GRAY: Story · **JOHN ROSS**: Art
JAMES OFFREDI: Colours
ROGER LANGRIDGE: Lettering
PETER WARE & MARCUS HEARN: Editors

HELLO, DOCTOR, I WAS WONDERING WHEN YOU'D DROP BY. I TRUST YOU'VE SEEN MY RECENT NEWS THOUGHTCASTS?
I'VE SEEN YOUR LIES, IF THAT'S WHAT YOU MEAN...
MAKING ME OUT TO BE A BOOGEYMAN. BLAMING ME FOR ALL THE DISASTERS I STOP. TURNING PEOPLE'S TERROR INTO A SOURCE OF PROFIT...
DID YOU REALLY THINK I'D LET YOU GET AWAY WITH THIS?
VREEE!
ALL I DO IS PRESENT THE FACTS, DOCTOR. WHEREVER YOU GO, THERE IS CHAOS AND DEATH.
AND WHEREVER YOU SEE A FIRE, YOU SEE FIREFIGHTERS. YOU'RE TRADING IN EMOTION, NOT REASON. TWIST THE TRUTH AND IT STOPS BEING THE TRUTH.
I'M GONNA GIVE YOU A CHANCE, BERAKKA. END THIS NOW AND I'LL WALK AWAY. KEEP GOING AND I WILL MAKE YOU VERY SORRY.
AM I SUPPOSED TO BE INTIMIDATED?
I TOLD YOU, DOCTOR, I DO MY RESEARCH. YOU HAVE A CODE YOU WON'T BREAK. YOU'RE NOT GOING TO KILL ME.
FRANKLY, YOU OWE ME...
YOU DESTROYED MY PRIMARY REVENUE SOURCE WHEN YOU ENDED THE WAR BETWEEN KRAYTOS AND TUMAT ON GATAN.* ALL MY CREDITORS STARTED CIRCLING WITH THEIR DAGGERS OUT...
FOR A DAY OR TWO I WONDERED IF IT WAS ALL OVER FOR ME...
AND THEN I REALISED THAT YOU WERE BOTH THE PROBLEM AND THE SOLUTION.
* SEE DWM #531-534.
YOU'RE THE MAGICAL DOCTOR. THE HEALER AND THE WARRIOR, THE CALM AND THE STORM. A GOLDEN LEGEND WHISPERED THROUGHOUT THE COSMOS. A STORY THAT NEVER DIES OUT.
BUT ANY STORY CAN BE REWRITTEN... REIMAGINED...
AND MONETISED.
I WILL NOT BE YOUR CASH COW. I WILL NOT BE A FIGURE OF FEAR.
YOU'RE WHATEVER I SAY YOU ARE, DOCTOR.

THIS IS A MISTAKE. DON'T YOU THINK? IT'S DEFINITELY A MISTAKE...
FTN
... WE SHOULD BE WITH HER RIGHT NOW, I KNOW IT!
THE DOC SAID TO WAIT HERE, YAZ...
YEAH, AND SINCE WHEN DOES SHE SAY THAT? COME ON, GRAHAM, HAVE YOU EVER SEEN HER LIKE THIS BEFORE? SHE'S BEEN ANGRY, SURE, BUT THIS IS DIFFERENT -- IT'S ALL SUPPRESSED. SHE'S BOTTLING IT UP...
SHE COULD END UP DOING SOMETHING REALLY STUPID, I KNOW IT!
I'M GONNA GO FIND HER. WHO'S COMING WITH ME? RYAN?
UH...
YEAH, OKAY. I THINK YOU'RE RIGHT...
OH, BRILLIANT...
ALRIGHT, YOU WIN. I S'POSE SOMEBODY'S GOTTA KEEP YOU PAIR OUTTA TROUBLE...
SHH! WAIT!
THERE'S SOMEONE ELSE HERE...
GOOD NEWS, BOSS, I FOUND THOSE REPORTS YOU W—
DOCTOR?!
DON'T WORRY, BOSS! I'LL HAVE SECURITY HERE STR—
VREEEEEEEEEEEE!
KKZZZKKZZ!
KLANG!
SANDOLA!
HOW DARE YOU! I-I PAID FOR HER! SHE'S MINE!
SHE'S MY... MY...
THIS IS NOTHING.
I'M GOING TO TAKE AWAY EVERYTHING YOU'VE EVER OWNED.

A MAN **DIED** TODAY, BERAKKA: **HAROLD WYNTONIA.** YOUR LIES **KILLED** HIM.
YOU ONLY **THINK** YOU KNOW ME.
YES! YESSSS! KNOWING, FLOWING, ROWING DOWN THE RIVER OF UNREASON!
HERE YOU ARE **AT LAST! CHAOS QUEEN, CATASTROPHE KIN, CALAMITY CROWN!**
HONOURED ARE WE TO SLIPPY-SLIDE INTO YOUR **SHATTERED SHADOW,** MISTRESS! WHAT SAY **YOU,** MY DARLING **COY BOYS?**
SO **TRUE,** SO **FIZZY, MISSY KRIZZIE-WIZZY!**
ANY IDEA...?
HER NAME IS **KRIZANTHIA KALOS.**
SHE'S A **PSYCHOTIC KILLER,** WANTED IN **TWENTY STAR SYSTEMS...**
AND **YOU** JUST LET HER **IN.**
KNEW YOU WOULD COME KNOCKETY-KNOCKING AT **THE HOUSE OF REASON! KNEW** YOU WOULD **BASH** AND **CRASH** AND **SMASH! WAITED SO LONG,** DID WE! **BLESS US, MISTRESS MADNESS!**
WAIT... ARE YOU SAYING...
YOU'RE A **FAN?**
MISTRESS, WILL YOU GIVE KRIZANTHIA A **PRESSIE?** WILL YOU LET **HER** TURN **LADY GRUMPY** INTO **DELICIOUS DUST?**
WHAT? **NO!**

"NOOOO"...?
BUT GRUMPY HATES THE MISTRESS! SHE MUST SCREAM AND SIGH AND DIE!
BUT... UH... BY REPORTING MY DEEDS SHE IS SPREADING MY WORD...
SO SHE HAS TO BE KEPT ALIVE. GET THAT, KRIZANTHIA? NO KILLING.
HA-HA-HA! SEE THE GIFT I BRING...
THE EYE OF M'DULIA, LAST OF THE CHAOS ENGINES! KILLED SO MANY TO CLAIM IT, DID I! AND ALL IN YOUR NAME!
SAY YOU LOVE IT, MISTRESS!
SHE'S OFF HER TROLLEY... IF THE DOC SAYS THE WRONG THING, SHE'LL SNAP!
WE'VE GOT TO DISTRACT HER.
LEAVE IT TO ME...
...I'M GONNA BRING THE NOISE.
BAROOOOOW!
WHAZZAT--?!
THWAK!
YOU'VE WALKED INTO MY HOUSE, YOU LUNATIC...
NNNGH!
SHWOK!
...YOU'RE NOT LEAVING IT ALIVE!
LADY GRUMPY WANTS TO DANCE...
KRIZZIE-WIZZY SEES HER CHANCE!
CHOKK!

BIGGY-SOUND CAME FROM HERE!
HEAVE!
KRAAASH!
YAAAH!
KRIZZIE WILL MAKE GRUMPY-SOUP TONIGHT!
BOTH OF YOU, STOP!
YOU LIKE THE DOCTOR SO MUCH, YOU MAD FREAK?
GET COSY!
HNNGH!
FWUMP!
I'LL BREAK YOU IN TWO!
HANG ON, DOC!
KLICK!
BYE-BYE TIME!
ZZZAAAZZZAZZZZ!

+++ SYSTEM REBOOT +++
AHH! WHAT--?!
SECURITY!
I WANT A FULL LOCK-DOWN ON THE BOSS' OFFICE, NOW!
SO, IT'S YOU TWO AGAIN! I DON'T KNOW WHAT YOU'VE DONE WITH THE BOSS, BUT I GUARANTEE I'M GONNA FIND OUT...
AND YOU'RE NOT GONNA LIKE HOW I ASK!
ZZWAAAAAZZZZZ!
OH, LOOK! KRIZZIE-WIZZY FOUND SISTER-PISTOL IN HER OTHER POCKET!
POOR LADY GRUMPY!
WHERE ARE WE?
ALL THE WAY AROUND VENUS WE WENT, ROUND AND ROUND, FAR UNDERGROUND, READY TO ASTOUND!
THIS LOOKS AN AWFUL LOT LIKE THE WELL THAT WAS UNDERNEATH CASTLE HOUSKA.*
YOU MEAN THE ONE THAT LED TO THE CATASTROPHIA? A UNIVERSE OF TOTAL INSANITY?
DAGMAR AND DOMINIK TOLD US ABOUT THE CULT THAT WORSHIPS IT, THE CHILDREN OF CHAOS. I'M BETTING KRIZANTHIA HERE'S A FULLY PAID-UP MEMBER...
THE CATASTROPHIA AWAITS! SCREAMING, DREAMING, TEEMING WITH SCALDING COLOURS AND POISONOUS SOUNDS!
THE MISTRESS WILL BE EMBRACED AT LAST!
DOC, I JUST REMEMBERED SOMETHING ELSE DAGMAR TOLD US...
NO ONE WHO EVER WENT INTO THE CATASTROPHIA MADE IT OUT ALIVE.
* SEE DWM #535-539.

THE EYE OF M'DULIA OPENS! ITS SONG IS SUNG, THE BELL IS RUNG!
WE LEAP TO GLORY!
SHREEEEEE!
HATE TO DISAPPOINT YOU, BUT THERE'S NO WAY I'M JUMPIN' INTO THAT!
I'M WITH THE ANTHROPOID...
HEY!!!
LOOK OUT!
SSSLSSSH!
HA-HA-HA!
EMBRACE THE SCREEEAM!!!
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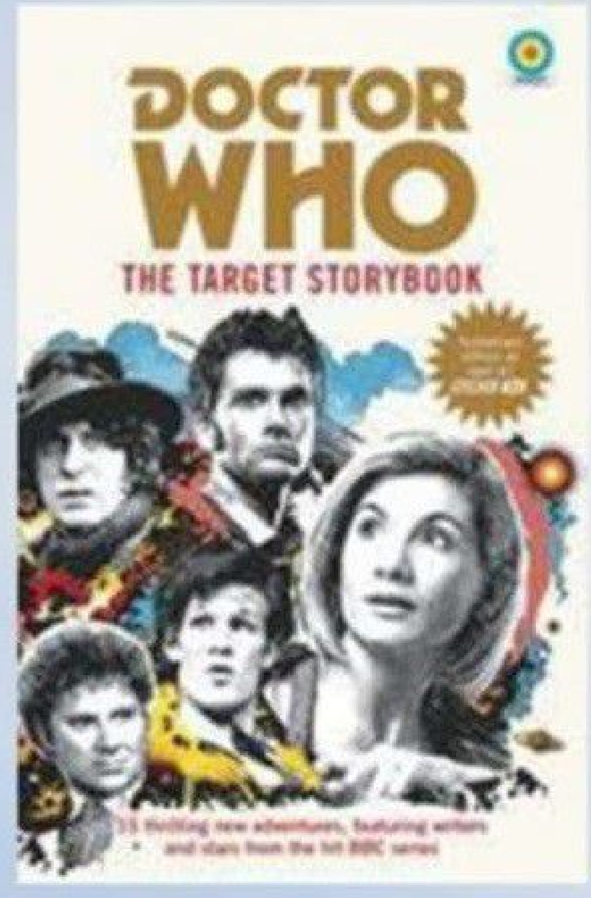

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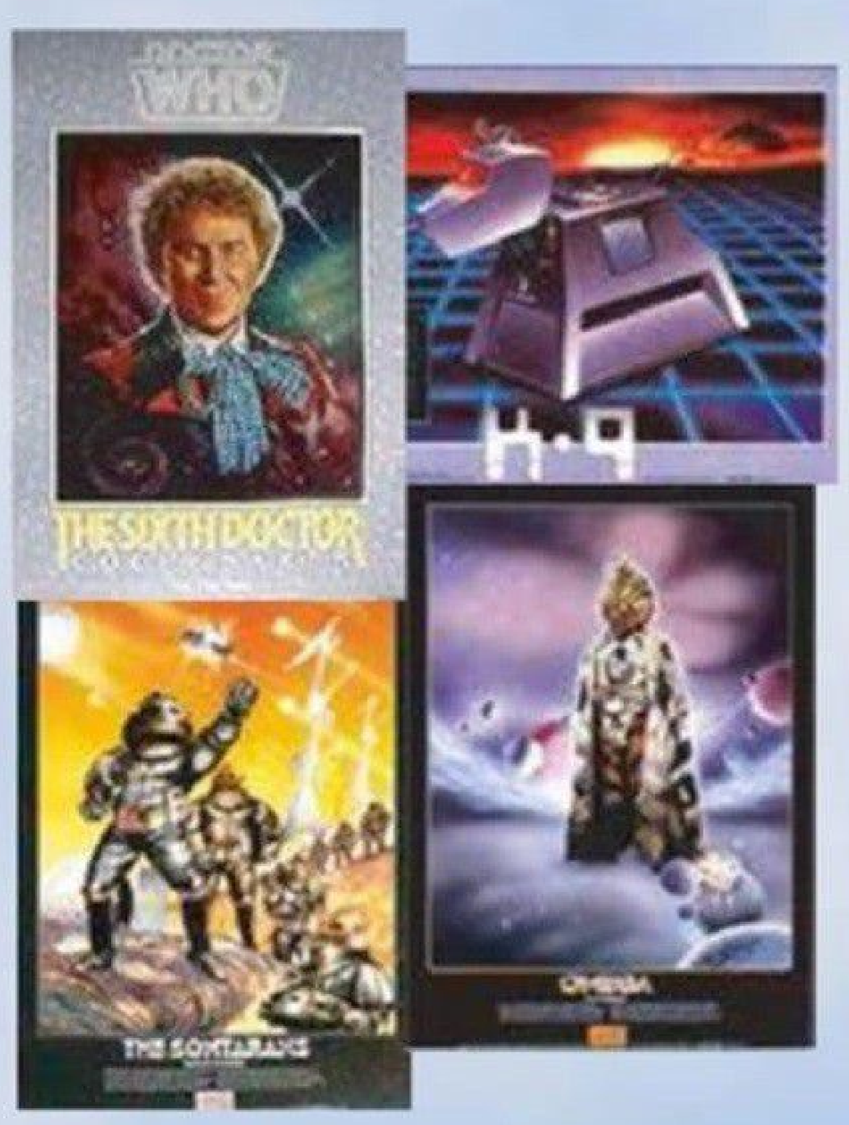

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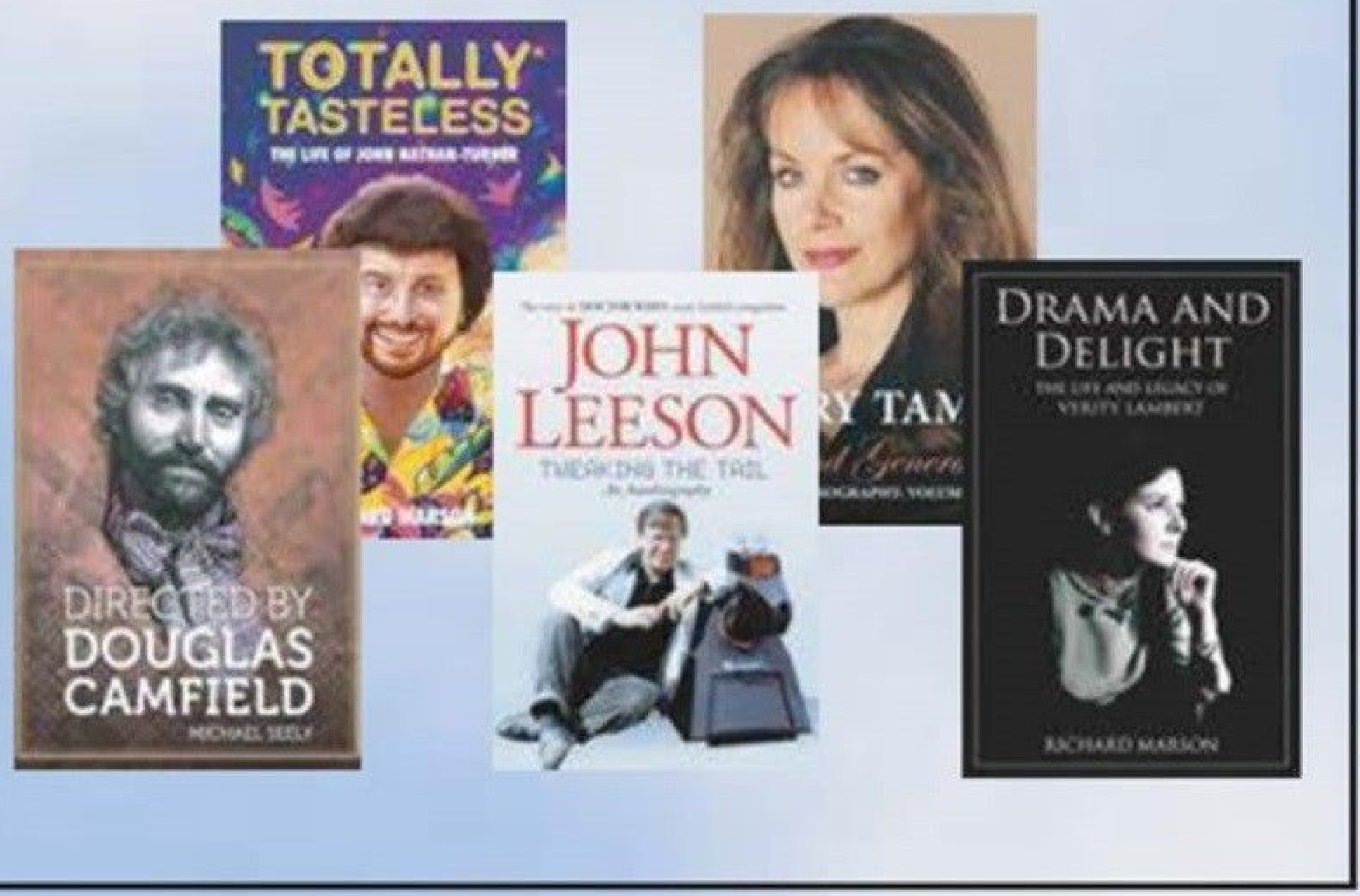

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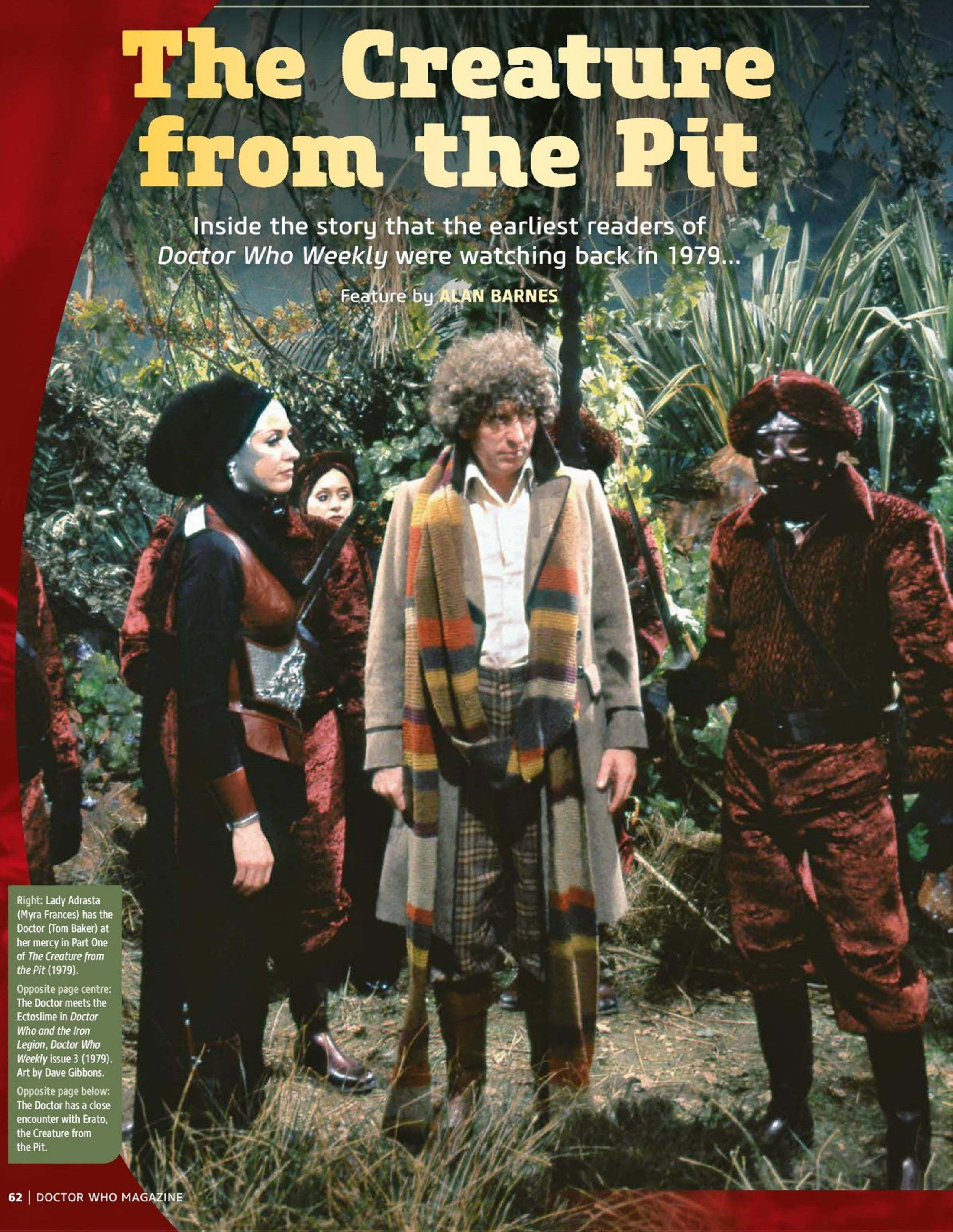
Exploring the hidden depths of *Doctor Who*'s most intriguing stories...

The Creature from the Pit

Inside the story that the earliest readers of *Doctor Who Weekly* were watching back in 1979...

Feature by **ALAN BARNES**

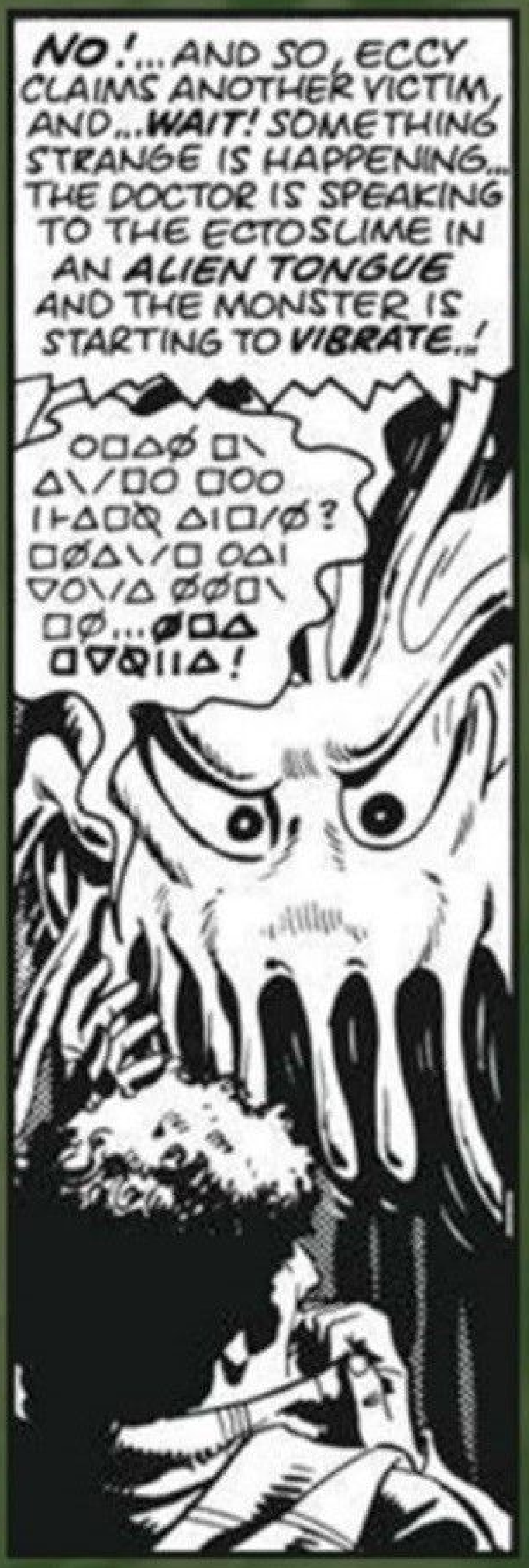


Right: Lady Adrasta (Myra Frances) has the Doctor (Tom Baker) at her mercy in Part One of *The Creature from the Pit* (1979).

Opposite page centre: The Doctor meets the Ectoslime in *Doctor Who and the Iron Legion*, *Doctor Who Weekly* issue 3 (1979). Art by Dave Gibbons.

Opposite page below: The Doctor has a close encounter with Erato, the Creature from the Pit.

Forty years ago this month, the Fourth Doctor fell foul of a cloaked, metal-clad tyrant – and fell, too, to the place where said tyrant kept a huge alien creature prisoner, surrounded by corpses. The creature might have crushed the Doctor beneath its vast mass – but, during the third episode of this exciting adventure, the Doctor discovered a way to communicate with the alien, befriending what turned out to be a sophisticated, intelligent being...


NO!... AND SO, ECCY CLAIMS ANOTHER VICTIM, AND... WAIT! SOMETHING STRANGE IS HAPPENING... THE DOCTOR IS SPEAKING TO THE ECTOSLIME IN AN ALIEN TONGUE AND THE MONSTER IS STARTING TO VIBRATE..!

So it was that the Doctor survived his encounter with the Ectoslime on the floor of the arena where the robotic General Ironicus liked to throw his enemies. Then, having read the third instalment of the comic-strip adventure *Doctor Who and the Iron Legion*, as printed in the 'Thrilling Third Issue' of the new *Doctor Who Weekly*, which went on sale on Thursday 25 October, we boggle-eyed fans would have tuned into the very next episode of the Doctor's television adventures – Part One of *The Creature from the Pit*, in which the Fourth Doctor fell foul of a cloaked, metal-clad tyrant... etc.

And we loved it, just like we loved *Doctor Who and the Iron Legion*. We smiled when, in the second episode, the Doctor tried to work out how to scale the face of the tyrannical Lady Adrasta's pit with the help of a book titled *Everest in Easy Stages*, just as we smiled when the comic-strip Doctor bonded with the Ectoslime with the help of a gibberish joke about three aliens walking into a bar.

Many of those watching might have laughed out loud seven minutes and 35 seconds into Part Two, when they got their first proper view of the great, green, glowing Creature from the Pit. But they weren't supposed to. Reviewing the scripts, we see how writer David Fisher's stage directions had "something huge and shapeless" approaching the Doctor, groping around with what he envisaged as "an appendage shaped like a huge club – not a tentacle". Let's not dwell on what the appendage seen on screen *actually* looks like – because pretty much everyone who's ever seen *The Creature from the Pit* has thought pretty much the same, ever since the day of recording: "When this great creature came around the corner, everyone in the gallery just roared with laughter," director Christopher Barry recalled in **DWM** 180.

Let's instead consider the impact of three small words from that stage direction: "not a tentacle". If it *had* been a tentacle, of the sort seen in (for example) the previous year's *The Power of Kroll* (1978) or in Part Three of the subsequent adventure *Nightmare of Eden* (1979), would *The Creature from the Pit* be anything like as notorious? But "not a tentacle" it said, and what we got certainly wasn't a tentacle. Nothing like a tentacle.

The realisation of the creature made Barry very unhappy: "In the end it didn't work at all, and I find the whole experience of that story unpleasant to talk about as a result. The monster is such an important part of a *Doctor Who* plot that if it fails, the whole serial tends to be ruined," he'd said in an earlier interview, in **DWM** 99 (1985). Was he right, though?

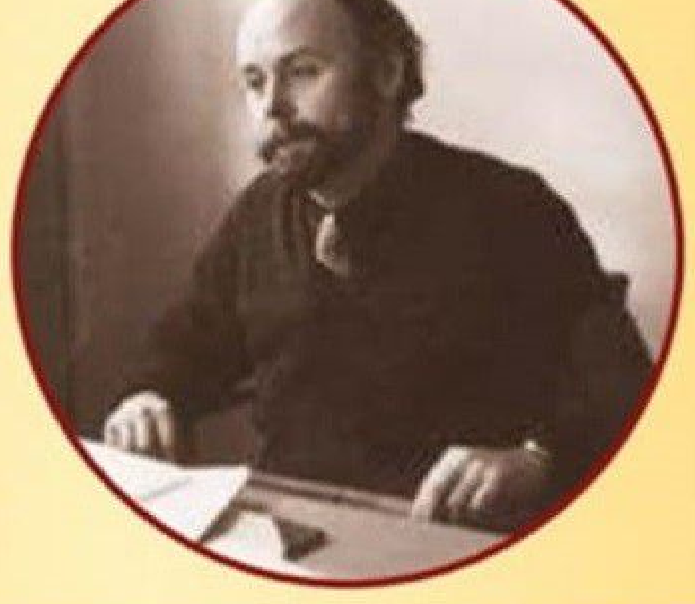
Perhaps he'd have been persuaded otherwise if he'd been a reader of the famous pop and rock weekly *New Musical Express*. In a *Dangerous Visions* column from November 1979, critic Stuart Johnston insisted that *The Creature from the Pit* had been "vastly superior" to ITV's prestigious sci-fi epic *Quatermass*, starring Sir John Mills, which had aired in four parts over the same four-week period, between Wednesday 24 October and Wednesday 14 November. Tom Baker, he wrote, was "a superior actor to the over-rated Mills anyway" – and, even though *Doctor Who*'s props and special effects were bound to be "cheap and nasty... we know that the show's creators know that too – and they know that we know." The humour, he continued, "seldom reaches a standard higher than childish but it's *good* childish, not *Crackerjack* childish." The bandits, for example, were "heavy metal freaks – brainless, hairy nurds [sic] obsessed by metal who provide the low-brow buffoonery which even Shakespeare was not ashamed to stoop to..." The monster may have been "a cheapo-cheapo giant air-filled polythene bag" but it didn't seem to matter: "You can keep your pretentious nonsense... give me that heady *Dr Who* mixture any day."

Which of us could disagree with that?

Essential INFO

- Early in 1979, despite Fourth Doctor Tom Baker having made a number of off-the-wall suggestions for a new companion to replace Mary Tamm's outgoing Romana (including a shoulder-mounted talking cabbage), Lalla Ward, who'd played Princess Astra in the 1978-79 season finale *The Armageddon Factor*, was hired as his companion's next incarnation.

- *The Creature from the Pit* was commissioned by incoming script editor Douglas Adams from David Fisher, who'd written two previous adventures – *The Stones of Blood* and *The Androids of Tara* (both 1978). Although eventually transmitted third in the 1979-80 season, it was the first story to enter production.



- On Wednesday 21 March 1979, barely two months after Baker had agreed to return to the series, veteran director Christopher Barry, who'd worked on the programme as far back as the original Dalek serial of 1963-64, began shooting three days of Chloris jungle exteriors on Stage 3B at Ealing Film Studios – so its deep water-tank might double for the Pit of the title.

- Five people were required to operate the full-size version of the giant-sized creature made by visual effects designer Mat Irvine, in part from meteorological balloons. The monster made its debut on the floor at BBC Television Centre on Monday 3 April, the first of a two-day block covering scenes set in Organon's cave, in the bandits' tent and in the palace anteroom and audience chamber, among others.

- Following two days' model filming at the BBC Visual Effects Workshop, a three-day TV Centre session was required to complete recording, between Sunday 22 and Tuesday 24 April.

- The story that Barry later called "the nadir of my career" proved to be his last-ever *Doctor Who* proper. **DWM** readers ranked it 211th (out of 241) in the *First 50 Years* poll of 2014.

Top: Princess Astra (Lalla Ward) meets Romana (Mary Tamm) in *The Armageddon Factor* (1979).

Above centre: Director Christopher Barry.

Above: Wolf weeds in the jungle of the planet Chloris.

PART ONE
FIRST BROADCAST: 27 October 1979

Night in an alien jungle. A cowled unfortunate is led towards a hole in the ground...

00m 48s Scripted stage directions required Adrasta (Myra Frances) to somehow indicate "that the gong is to be struck. (Or the horn blown)" – hence the 'listening' gesture that she and Karela (Eileen Way) make with their hands, perhaps? In the event, a huge horn summons something to the bottom of the Pit – into which the prisoner, an engineer, is thrown (played by Bobby James, uncredited).

Christopher Barry cast Myra Frances as Adrasta after she'd guest-starred in an episode of police drama *Z Cars* that he'd directed the year before: *Debris* (first broadcast 12 July 1978). Others considered for the role, according to Barry's casting notebook, included Siân Phillips – recently Boudicca in Thames Television's *Warrior Queen* (1978) – plus Maria Aitken, Caroline Blakiston and Judy Parfitt. Two particularly intriguing possibilities numbered among the 21: former First Doctor companion Jacqueline Hill, who'd eventually play a villainous guest role in the next year's *Meglos* (1980), and Catherine Schell, who ended up playing the Countess Scarlioni in the next story to enter production, *City of Death* (1979).

Barry's longlist for Karela included two later *EastEnders* matriarchs: June Brown, aka Dot Cotton (previously Eleanor in *The Time Warrior*, 1973-74), and Pam St Clement, who'd feature as Pat Butcher in *Children in Need*'s *EastEnders*/*Doctor Who* mash-up *Dimensions in Time* (1993).

The TARDIS lands on Chloris, beside what appears to be a giant eggshell.

01m 25s In the TARDIS, Romana (Lalla Ward) drags a box of "junk" from number four hold, including part of the machine that the Doctor (Tom Baker) had built to generate a transportation beam into hyperspace in *The Stones of Blood* (1978). Meanwhile, K9 – who contracted laryngitis sometime prior to *Destiny of the Daleks* (1979), hence his altered voice (now provided by David Brierley) – reads verbatim from *The Tale of Peter Rabbit* (1902) by children's author and illustrator Beatrix Potter.

Next, Romana describes exactly how Peter contrives to escape sometime rabbit-pie baker Mr McGregor's sieve by hopping into a watering can. Whereupon the Doctor sneezes – quoting the next page, in fact, when Peter accidentally gives away his hiding place: "Presently Peter sneezed – 'Kertyschoo!'"

02m 06s What can one possibly do with "the old jawbone of an ass", wonders Romana – producing said relic. "Don't be a philistine," replies the Doctor – where his rehearsal script answer was rather more informative: "Ooh, stew it up for soup? Use it as a doorstop? Bop an army of two thousand Philistines?" The implication is that it's the same donkey part used by Old Testament strongman Samson to single-handedly defeat an army of said Philistines, as related in *Judges 15:16*: "And Samson said ... with the jaw of an ass have I slain a thousand men."

02m 31s The Doctor long ago unplugged his ship's Mark III emergency transceiver – because, Romana reckons, he "kept getting calls from Gallifrey all the time. Would you do this, would you do that?" That doesn't, however, describe how the Time Lords seized control of his ship in, for example, *The Brain of Morbius* (1976) – so why's he dumped it in number four hold, when he might have used it to receive legitimate distress calls, as in *The Invisible Enemy* (1977)? Perhaps he doesn't want Romana to know that the Time Lords want her back on Gallifrey – as she'll eventually learn at the end of *Meglos*. In which case, she'll one day regret digging it out of storage...

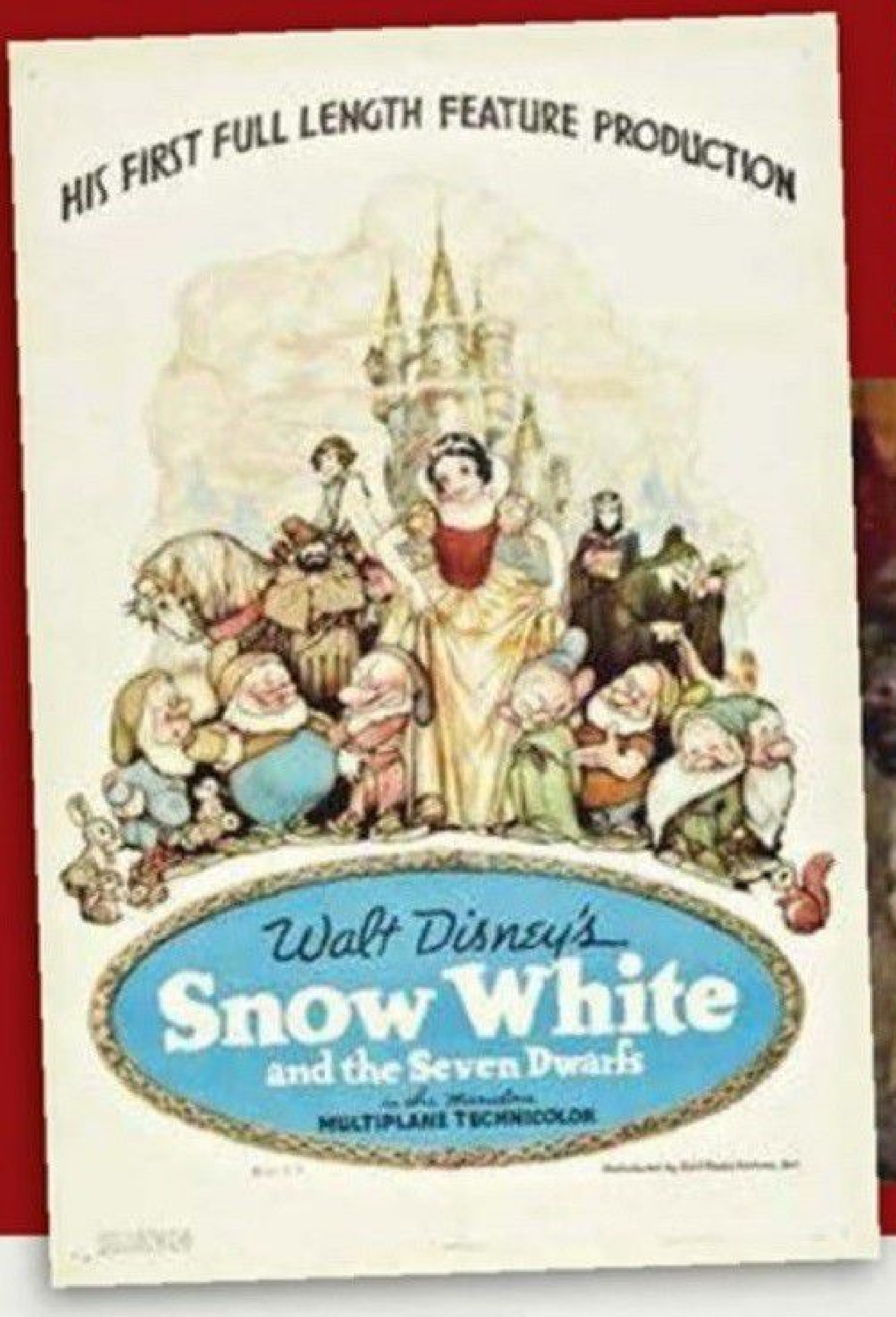
04m 20s With the transceiver replaced, the TARDIS has landed beside an overgrown structure, which the Doctor insists is part of an eggshell after tapping an egg-cracking teaspoon against it – an unscripted action, so plausibly a Tom Baker suggestion. (At **18m 32s**, the Doctor will claim to have discerned the shell's nature by means of "a teaspoon and an open mind". As scripted, this was simply "an open mind".) He then produces a stethoscope to listen to the shell – the source of the transmission detected by the TARDIS, he believes. Originally, he used "an electronic device from his pocket", which lit up.

The Doctor is set upon by rolling plant forms – wolf weeds, according to Karela, who's come with an escort of sword-bearing guards.

09m 02s Stage directions had both Karela and Romana riding ponies on the trail to

DOPEY, DOPEY, DOPEY, DOPEY, DOPEY, DOPEY AND DOPEY

Seven bandits are seen to have kidnapped Romana in Part One: Torvin, Edu, Ainu and four non-speaking walk-ons (Douglas Bather, Billy Gray, Nick Joseph and George Miller, all uncredited). In the opening TARDIS scene, we learned that Romana, an aristocratic young woman wearing a dress as white as pure snow, was well acquainted with children's stories from the planet Earth (specifically, the works of Beatrix Potter). So when she calls this septet of "hairy, grubby" captors "little men", is she intentionally comparing herself, and them, to characters from a familiar fairy tale? After all – every version of *Snow White and the Seven Dwarfs* includes an evil queen who sends a huntsman into the woods in order to execute Snow White, and Romana's already met the Lady Adrasta's huntsman (David Telfer) in the jungle. What's more, the Dwarfs are usually mine workers – as in the Disney movie of 1937 – and (although it's never stated on screen) the bandits are said to be former miners in both Fisher's story outline and his Target retelling, too...



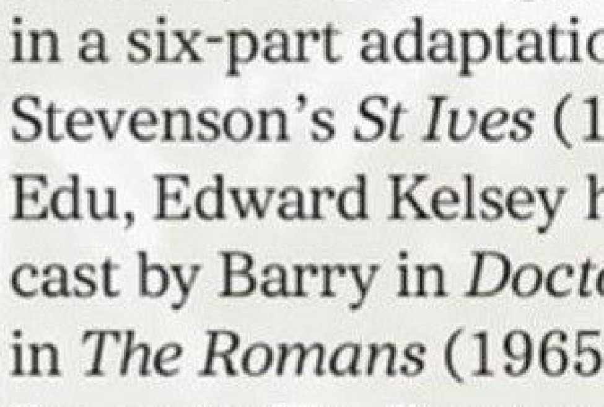
Far left: A promotional image for Walt Disney's *Snow White and the Seven Dwarfs* (1938).

Left: Romana (Lalla Ward) is kidnapped by bandits, including Edu (Edward Kelsey) and Torvin (John Bryans).

Adrasta's palace. Meanwhile, the Doctor's head and hands have been placed in a wooden yoke – the same yoke worn by Tom Baker in an insert filmed on the same Chloris sets for the 400th edition of the children's factual programme *Animal Magic* (broadcast 1 May 1979). Here, the Doctor described a number of the alien creatures he'd met on his travels, beginning with the Shrivenzale from *The Ribos Operation* (1978) – which would, he claimed, eat unbroken coconuts by the wheelbarrow-load. Made to introduce a painting competition, the insert began with the Doctor saying: "I'm on the planet Chloris, and I've been captured by some bandits, and they think they've got the upper hand, but never mind..." So does this really occur in an unguarded moment during the course of the bandits' attack, which begins at **09m 33s**? If so, we're forced to conclude that this Doctor titles his adventures when describing them to an audience, viz: "Then there was the Wirrn – the Wirrn from the story *The Ark in Space* [1975], do you remember that one?"

10m 49s Captured and taken to the bandits' tent, Romana meets their leader, Torvin (John Bryans) – described in the script, with a slip of the typing finger, as "a Gagin-type character [sic]". Which might have been taken to mean simply a receiver of stolen goods, like the character Fagin from Charles Dickens' *Oliver Twist* (1839). But John Bryans' performance suggests other, more notorious aspects of Fagin, too. Even in Dickens' own lifetime, Fagin was held to be an anti-Semitic caricature – so much so that the writer, conscious of having caused offence, is said to have excised some of his stereotypical attributes when giving public readings. Would that others had been so wise, over the years...

For Barry, Bryans had previously played the villainous Feinster in the thriller serial *Take a Pair of Private Eyes* (1966) and Dudgeon in a six-part adaptation of Robert Louis Stevenson's *St Ives* (1967). Playing bandit Edu, Edward Kelsey had twice before been cast by Barry in *Doctor Who*: as a slave buyer in *The Romans* (1965), then as the ill-fated Resno in *The Power of the Daleks* (1966).



11m 47s The Doctor has been brought inside Adrasta's palace – described as a castle rising out of the jungle "like a great black sea-beast rising from the green depths" in writer David Fisher's Target Books adaptation *Doctor Who and the Creature from the Pit* (1981). In the book, the Doctor sees Adrasta's huntsman "driving the Wolfweeds [sic] off to their kennels. Or was it hothouses, in view of the fact that they were plants?" – then wonders if Adrasta feeds the weeds dried blood...

13m 32s Adrasta repeats Karela's earlier assertion that Romana is the Doctor's commander. On screen, he describes her as his companion. In the rehearsal script, he was directed to adopt a "Lady Bracknellish" tone while delivering the first word of his original response: "Commander? Could we scratch that one please? If she's a Commander, I'm an Arcturan belly dancer."

15m 24s Meanwhile, the bandits have held a ballot and voted to kill Romana. In Fisher's novelisation, Torvin says he doesn't care if they do the deed by "knife, club or leetrobe" – the latter "a species of giant flowering lettuce unique to Chloris", according to a footnote.

Romana summoned K9 to her aid after Adrasta's guards arrived with orders to "massacre everyone".

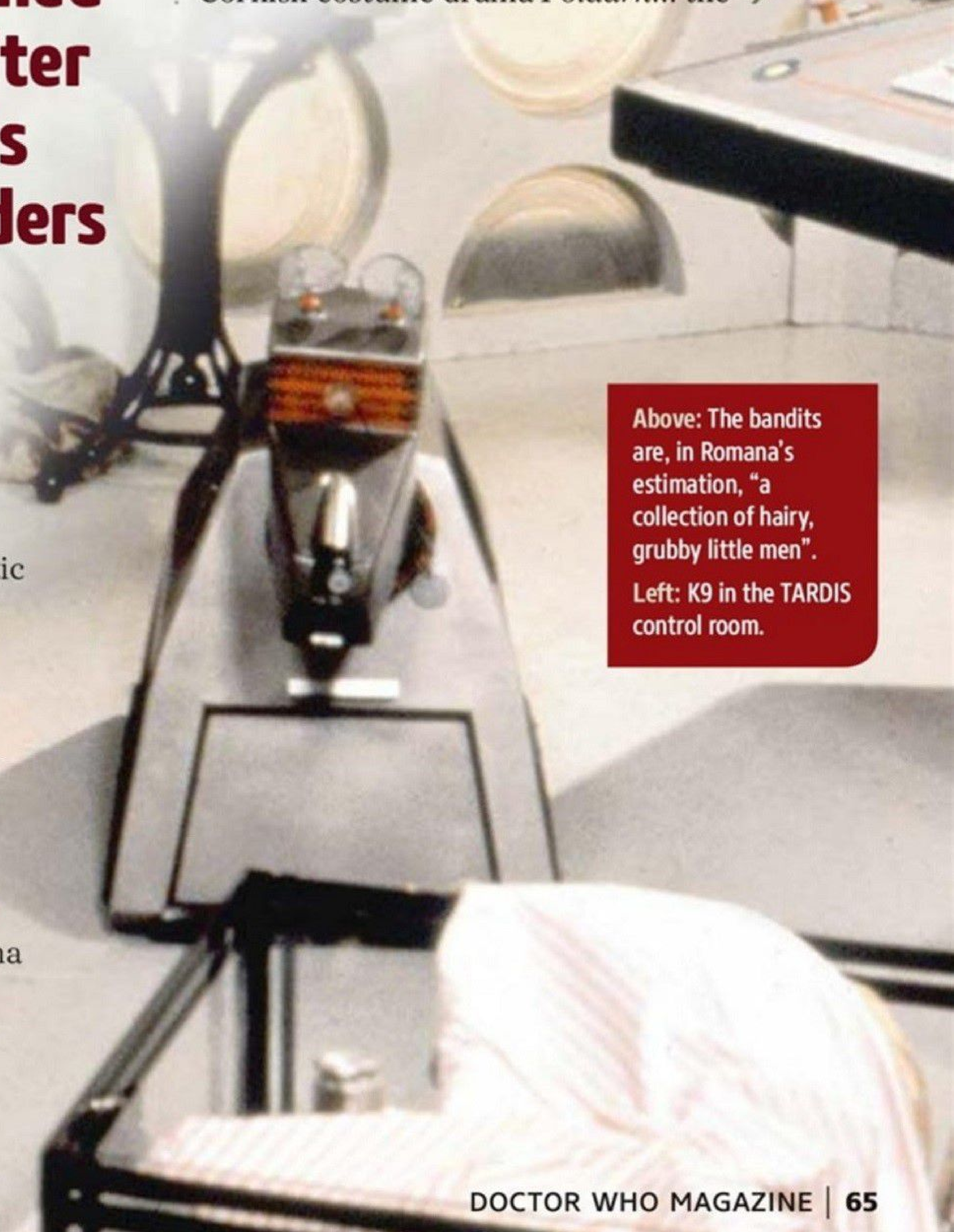
Imperiously, Romana orders the "hairy, grubby little men" to sit. In the rehearsal script, she told Torvin, "Sit down, you pathetic apology for a boot brush" – and it was this particular insult that led him to complain, "She's no call to get personal..."

In David Fisher's original story outline, the bandits were actually "disaffected miners" suffering from "the various traditional mining ailments", which made them unfit for work. Here, Romana summoned K9 to her aid after Adrasta's guards arrived on the scene with orders to "massacre everyone, including Romana".

17m 11s The Doctor insists that the eggshell's alive, and screaming on low frequency wavelengths – but for whom, he wonders: "Its mummy? By the pyramids, imagine the size of its mummy." The "By the pyramids" bit wasn't in the rehearsal script, and seems to have been a Tom Baker addition...

17m 41s ... likewise his "Pooh!" in denial of the thesis proposed by Doran (Terry Walsh), one of Adrasta's newly arrived engineers, that the 'shell' is part of an ancient building. As scripted, he said: "Never heard such poppycock."

Morris Barry, playing engineer Tollund, had directed three Second Doctor serials: *The Moonbase*, *The Tomb of the Cybermen* (both 1967) and *The Dominators* (1968). In 1975, he'd produced the first series of the Cornish costume drama *Poldark*... the →



Above: The bandits are, in Romana's estimation, "a collection of hairy, grubby little men".

Left: K9 in the TARDIS control room.

→ first four episodes of which were directed by Christopher Barry.

The Doctor watches as Adrasta has Doran thrown into the Pit for failing her. Having rescued Romana from the bandits, K9 arrives on the scene – but he's overcome by wolf weeds.

22m 22s In Fisher's outline, when Adrasta saw Romana, she turned to the Doctor and declared: "Your assistant joins the engineer if you refuse to help us..."

22m 37s The Doctor surprises Adrasta by grabbing hold of a rope hanging from the winch above the Pit and jumping in. Which means we've seen stuntman Terry Walsh dive into the Pit three times in the space of this episode – doubling the engineer in the opening scene, then as Doran, and now doubling for Tom Baker!

Right: One of Adrasta's guards threatens Romana.

PART TWO

FIRST BROADCAST: 3 November 1979

Peering down, Romana sees the Doctor clinging to a ledge on the inside face of the Pit.

03m 05s In the outline, the Doctor *didn't* produce from his pockets two books, as here – firstly a volume presumed to be titled *Everest in Easy Stages*; then, in order to translate the first, *Teach Yourself Tibetan*. We know, however, that the Doctor already speaks "a little" Tibetan – as his third incarnation (Jon Pertwee) proved when he addressed K'anpo Rimpoche (George Cormack) in the penultimate episode of *Planet of the Spiders* (1974). *The Fact of Fiction* supposes it's possible that the Doctor doesn't *read* Tibetan, though... but more to the point: why would a book bearing the English title *Everest in Easy Stages* contain Tibetan text?

Neither volume features in Fisher's novelisation – perhaps unsurprisingly, since script editor Douglas Adams seemed to take responsibility for this mildly notorious scene when he was interviewed for *Doctor Who: The Unfolding Text* (published by Macmillan Education in 1983): "In order to get yourself out of a situation which is going to take twenty minutes if you do it properly, and you've got to get out of it in twendy [sic] seconds, you might then do something foolish..." As with the *Teach Yourself Tibetan* sequence, he continued: "That sort of thing is not so good, and was usually a product of desperation at that point." It's worth pointing out, too, that this scene extends a joke from the season opener, *Destiny of the Daleks* (1979). Here, the pinioned Doctor pulled another paperback with an unlikely sounding title from his pocket: *The Origins of the Universe* by Oolon Colluphid – whose name also featured in Adams' own book, *The Hitchhiker's Guide to the Galaxy* (1979).

04m 10s So the Doctor uses pitons from his pockets in an effort to scale the face. On screen, Adrasta kicks soil into the Pit, causing the Doctor to fall – an unscripted refinement from the rehearsal script, in which: "THE DOCTOR manages to raise himself up slightly on the rope and Pitons [sic]. He turns round to pick up his books from underneath him, but can't quite reach. The rope begins to slip. One of the Pitons gives way. THE DOCTOR starts to slide down the cliff... He grabs hold of a small sapling growing out of the side of the Pit. He tries to pull himself up – and the sapling breaks. The DOCTOR loses his balance and slides down the face of the Pit."

09m 41s In a homely cave inside the mine workings, the Doctor introduces himself to the man who drew him away from the giant green creature – "Astrologer extraordinary" Organon (Geoffrey Bayldon), whose prophecy regarding a visitor from beyond the stars had enraged Adrasta. Organon didn't feature anywhere in Fisher's outline; his place was taken by Hellyn, another of Adrasta's engineers – "crazed with fear" after being thrown into the Pit several days earlier.

Geoffrey Bayldon is said to have been one of the actors considered to play the Doctor in 1963.

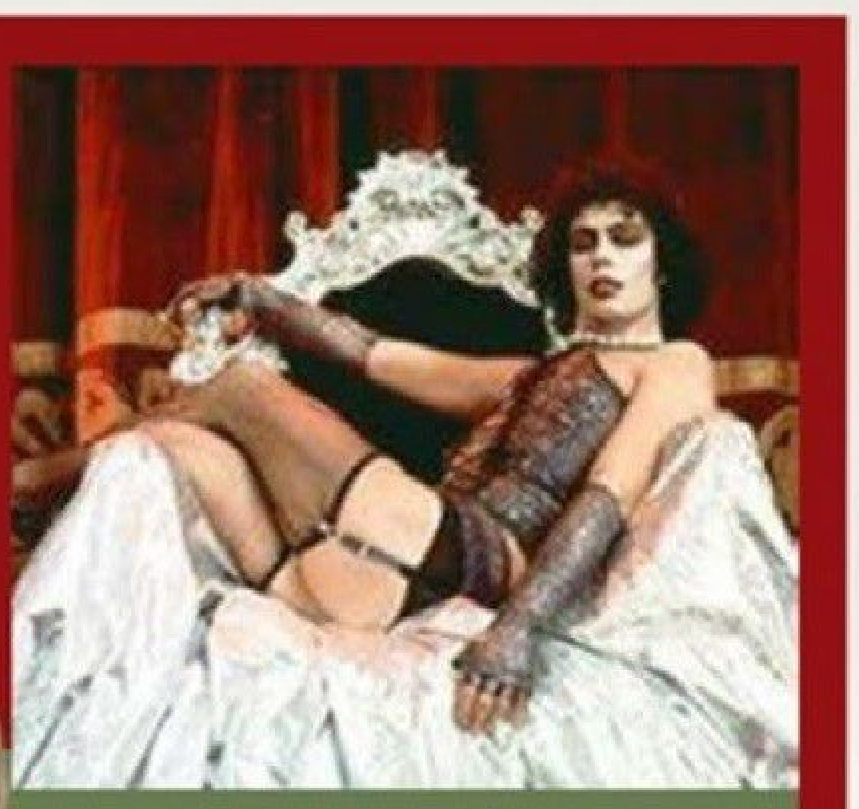
Geoffrey Bayldon is said to have been one of the actors considered to play the original Doctor in 1963 (and would later play an alternative First Doctor in two Big Finish 'What if...?' audios). The year before *Creature from the Pit*, Bayldon had guest-starred in a Christopher Barry-directed episode of the Sunday night veterinary drama *All Creatures Great and Small: Pride of Possession* (broadcast 11 November 1978). The most intriguing name on Barry's list of possible Organons was undoubtedly Max Wall – the comic actor most often remembered for strutting around with his bottom stuck out in the guise of 'Professor Wallofski'.

Left: Organon (Geoffrey Bayldon) and the Doctor, trapped in the Pit.

12m 36s Believing that Romana will have directed Adrasta's guards to their hideout, Torvin proposes that the bandits go to ransack Adrasta's palace, which they presume will be undefended – a wildly illogical conclusion, but perhaps that's the point. At storyline stage, the disaffected miners in the bandits' place schemed, instead, to fulfil their mining quotas by tunnelling into the palace vaults in order

ON THE THRONE

If the throne installed in Adrasta's audience chamber seems familiar, that's because it later became the royal seat of Tim (Tim Brooke-Taylor) in the 1980 run of the BBC comedy series *The Goodies* – beginning with the episode *Politics*, in which Tim became 'Timita' in order to become Prime Minister. Long before that, though, it appears to have been owned by a *third* megalomaniac – namely Transylvanian scientist Dr Frank-N-Furter (Tim Curry) in the cult musical *The Rocky Horror Picture Show* (1975). Indeed, it seems to have been the very same throne on which he reclined towards the end of his introductory number, *Sweet Transvestite*.



Far left: Adrasta and her throne.

Above: Dr Frank-N-Furter (Tim Curry) in *The Rocky Horror Picture Show* (1975).

Left: Tim Brooke-Taylor in *The Goodies*.

to steal the ore – thereby saving themselves an all-but-impossible job.

Thinking she can fly the TARDIS to collect metal and maintain her monopoly, Adrasta wants to use K9 to kill the now superfluous creature...

22m 10s ... and so Adrasta's ordered an expedition into the mines, when it might surely have been wiser to verify Romana's claims regarding the capabilities of the TARDIS first – which is what happened in the storyline, pretty much. "Adrasta forces Romana to open the TARDIS," wrote Fisher, "but a force field prevents anyone but Romana from entering." (A new one on us, but let it pass.) Eventually: "it is agreed that K9 should enter while Romana remains hostage. But the moment he enters the ship the TARDIS de-materialises!"

23m 34s An advance party led by Adrasta's guardmaster (Tommy Wright) has arrived in a vast cavern, where – watched by the Doctor and Organon – one of their number uses a crossbow to fire at the main bulk of the Creature, in one of several part-model shots. As scripted, the guards instead used harpoons, which disappeared into the "shapeless mass" without effect. This was in line with Fisher's story outline, in which "a primitive but ingenious harpoon gun" was said to be the guards' principal weapon: "a wooden harpoon with a serrated blade is propelled at its target by a very low-powered charge of gun powder fired in a spear thrower."

Having told Organon that he has a plan, the Doctor walks towards the creature – which rolls right over him!

PART THREE
FIRST BROADCAST: 10 November 1979

01m 36s The creature generates a piece of shell to seal itself off from Organon and Adrasta's guards. Stage directions described the process: "A thread, or series of glittering threads, appears from the front of the Creature and starts to weave a net..."

The Doctor comes round, finding himself alone on the other side of the seal.

02m 25s The eventual Part Three bore little resemblance to the outlined version. Early on, for example, the TARDIS rematerialised in Adrasta's palace – and out stepped the Doctor, K9 having taken the opportunity to go to his master's rescue. Somehow or other, the Doctor contrived to show Adrasta and her engineers that the inside of the police box was literally the inside of a police box – whereupon K9 dematerialised the ship, and embarked upon a detailed analysis of the creature in the Pit...

05m 11s Having sneaked inside Adrasta's palace, Edu stabs a guard in the back – then unbolts the door to admit the other bandits. In the rehearsal script, all this seemingly occurred in an upstairs part of the palace – because after the guard had collapsed dead, Edu crossed to an open window and dropped a rope out, calling to the others to come on up.

07m 25s Pieces of pure cadmium and iron have led the Doctor to the eyeless, mouthless creature... with which he tries (and fails) to communicate by means of telepathy. In another fictional universe entirely, strange silicon nodules found deep inside a mine on the planet Janus VI put Captain James T Kirk (William Shatner) of the starship *Enterprise* on the trail of an eyeless, mouthless creature responsible for the deaths of blameless engineers; a creature with whom science officer Mr Spock (Leonard Nimoy) succeeded in communicating by means of telepathy. But it may have been entirely coincidental that the *Star Trek* episode *The Devil in the Dark* (1967) was repeated on BBC1 on Friday 3 November 1978, and that scripts for *The Creature from the Pit* were commissioned less than two weeks later, on Thursday the 16th...

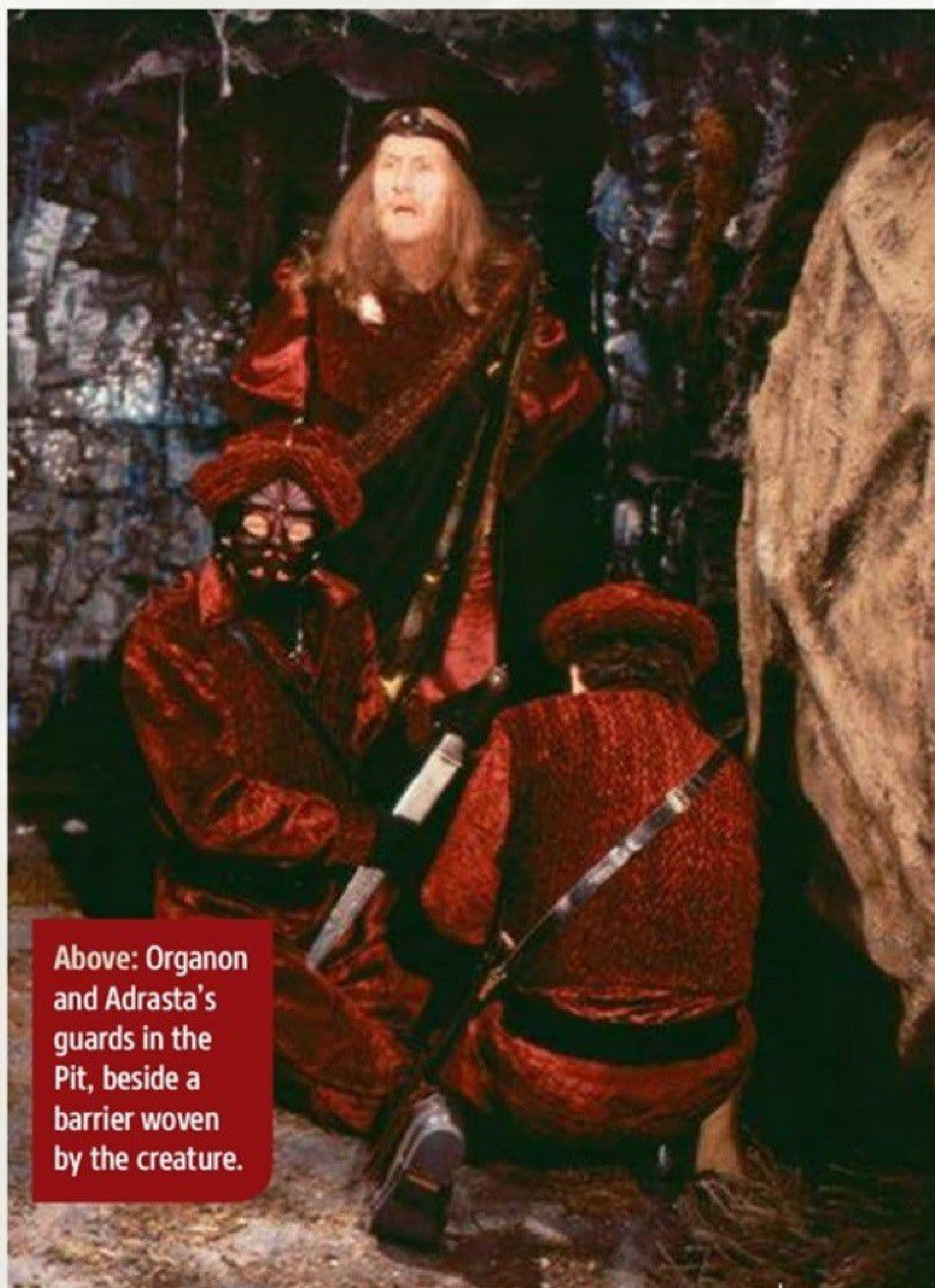
His mind-meld having failed, the Doctor ends up blowing into the creature's protuberance, seemingly a Tom Baker idea (it didn't appear in stage directions).

08m 39s Rolling forward, the creature generates an impression of the pentagonal 'shield' previously seen hanging on the wall of the palace. As written, part of the creature – "a large amorphous lump, like a huge fist" – shot out, seized the Doctor round the throat, and bore him to the ground. But then the creature turned the Doctor's face to the floor, and the lump pointed "like a finger" towards something there – "a picture of the shield-like object in Adrasta's audience chamber..."

09m 34s Torvin lures a guard (Philip Denyer) out of that same audience chamber... and Ainu (Tim Munro) trips him up. In the transmitted version, Edu is seen raising his knife to stab the felled guard, but the actual killing goes unseen. A few cut seconds are restored in an extended version of the scene available on the DVD release: Edu stabs the guard, whereupon Torvin seizes the dead man's sword, says that it's "pure metal" and puts it in his sack.

Having seized the metallic shield from Adrasta's wall, the bandits have exited into the mines – where the shield begins to glow, exerting an influence over Torvin and Edu.

16m 25s After breaking through the super-hard shell, the Doctor tells Romana that she needn't have worried about him, because "Time Lords have 90 lives" – and he's got through about 130! Again, this exchange featured nowhere in the rehearsal scripts, suggesting Tom Baker's involvement. *The* →



Above: Organon and Adrasta's guards in the Pit, beside a barrier woven by the creature.

→*Deadly Assassin* (1976) established that Time Lords can only regenerate 12 times, giving them 13 lives – but since both characters must know this, most likely Romana's just playing along when she asks how many he's got through...

19m 00s Adrasta has ordered Karela to take Romana, K9 and some men to kill the creature – but in Fisher's outline, with K9 having gone off in the TARDIS, she sent the Doctor and Romana to destroy it: "They are togged up in a kind of Japanese-style armour, armed with harpoon throwers, and lowered into the Pit..."

20m 45s Returning with Romana and K9, Karela reports that the creature must have exited the cave through a back passage – which means, so the Doctor tells Adrasta, that a "great green blob" is loose in the passageways: "An angry green blob. A green blob you tried to kill." In the rehearsal script, his speech was given as "a great purple (OR WHATEVER THE COLOUR) blob is loose" – in line with a lengthy note preceding Fisher's outline: "The Monster... is a sort of giant, feathered (or perhaps scaled) slug of no particular shape, but of a fairly repulsive greyish-purplish colour."

22m 19s With the Doctor and Romana having contrived to use K9 to stun their guards, Adrasta's tried to flee – but found her way blocked by the creature, which she's let slip is a Tythonian. "Oh, come on," the Doctor tells Adrasta, when she insists the creature's going to eat her. As scripted, he said: "Oh pish and tush my dear..."

23m 05s Adrasta is horrified after Torvin and Edu place the shield onto the creature

– but this wasn't how the episode ended at storyline stage. As we'll see...

PART FOUR
FIRST BROADCAST: 17 November 1979

01m 42s When the Doctor touches the centre of the shield, he finds himself speaking the creature's words. "That wasn't me talking," he tells his friends – which, in pages rewritten prior to recording, prompted Organon to praise his apparent ventriloquism: "A pro, a real pro."

Tythonians don't have larynxes, hence the need to use other people's voices, reveals the creature – who gives his name as Erato. It's true that in Greek mythology, Erato was the muse of love poetry... but by another strange coincidence, 'Erato' happens to be one single letter removed from an anagram of 'Horta', the name given to the creature in the mine in *Star Trek*: *The Devil in the Dark*.

Erato's speech was significantly shortened from the rewritten version, in which he claimed that his full name comprised "some one million syllables and would take your humanoid larynx a week of your time to say with appropriate breaks for sleeping and eating. But since you are such short lived creatures perhaps you'd better call me Erato... Which are the first three syllables of my first name."

Karela has fetched the huntsman, whose wolf weeds have again smothered K9. But the huntsman disobeys Adrasta's order to kill the Doctor.

05m 01s Now we learn that High Ambassador Erato came to Chloris 15 years previously to propose a trading agreement – the Tythonians' abundant metal ores and minerals in exchange for Chloris' abundant chlorophyll, which Tythonians ingest in large quantities. This was hugely simplified from Fisher's story document, which set out how "for the first time in recorded history" three Tythonian couples were pregnant – when only 30 or so Tythonians usually ever existed simultaneously. The species usually produced twins or triplets, which had to be fed "a constant diet of concentrated chlorophyll for the first hundred years of their lives" – but, alas, their planet was "totally incapable of producing enough concentrate to supply more than two or three young..."

Back in Part Three, the Doctor discovered chunks of cadmium and iron in the mine. In the finished programme, we never learn what they were, since the Doctor's explanation was lost from the rewritten pages. After Adrasta called his claim that she imprisoned Erato in order to protect her monopoly on metal "a pack of lies", the Doctor produced those same bits of metal from his pocket as proof: "Then what about the gifts of metal Erato brought with him? Samples of metal you'd never even seen on this planet?"

More of the back-story describing Erato's arrival on Chloris, and how Adrasta tricked him into becoming trapped in the mine, is given in Fisher's novelisation.

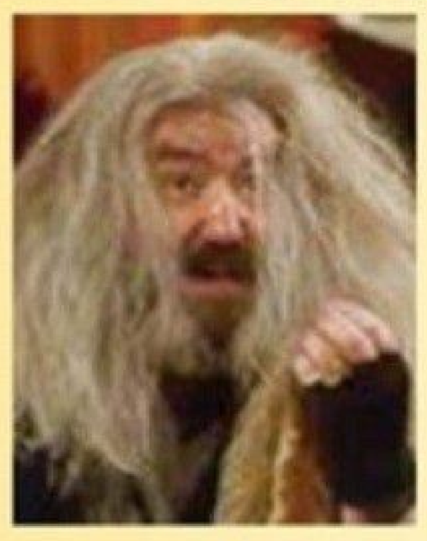
07m 03s With Adrasta's guilt proven, the huntsman sets his wolf weeds on her; then Erato squashes her dead... but she survived Fisher's original storyline. The third episode ended with the Doctor learning from Erato that a Tithonian [sic] battle fleet was en route to destroy Chloris. Early in the final episode, Adrasta threatened K9 with the wolf weeds so she could finally gain control of the TARDIS. The ship dematerialised... and didn't reappear before the episode's end, after the Doctor and Erato had conspired to save the day. K9 emerged – followed by "a bunch of shrivelled and dying Wolfweeds [sic] and a very shaken Adrasta". How did K9 beat the weeds, wondered Romana? "Simple, mistress," came the reply. "Weedkiller."

Later: using Romana's larynx, Erato says that the Tythonians will have sent a neutron star to destroy Chloris' sun after he disappeared – and it's due to arrive in 24 hours!

WHERE ELSE HAVE I SEEN...?

Eileen Way (Karela) was 'Old Mother', the first character ever to die in *Doctor Who*, during the course of its first ever story, *100,000 BC* (aka *An Unearthly Child*, 1963). She then played an 'Old Woman' in the feature film adaptation *Daleks' Invasion Earth 2150 A.D.* (1966) and much later the aged Alice Harkness in Russell T Davies' spooky children's serial *Century Falls* (1993).

Myra Frances (Adrasta) featured as the calculating Anne Tranter in two episodes of Terry Nation's post-apocalyptic drama *Survivors*: *Genesis*, then *Revenge* (both 1975). She also featured as Madge Rowley in the BBC's *Play for Today* adaptation of Alan Garner's time-twisted fantasy *Red Shift* (1978).



Not long before production, **John Bryans** (Torvin) had featured as Federation senator Bercol in two episodes of Nation's space opera *Blake's 7*: *Seek-Locate-Destroy* (1978), then *Trial* (1979). He also featured as torturer Shrinker in the third series episode *Rumours of Death* (1980).

When *The Creature from the Pit* first went out, **Geoffrey Bayldon** (Organon) had been seen as scarecrow creator the Crowman in three episodes of the first series of Southern Television's *Worzel Gummidge*, starring Jon Pertwee in the title role. But to many viewers, he'd have been even more familiar as the 11th-century wizard *Catweazle*, transplanted into the present day in the LWT series of 1970-71.

14m 49s The Doctor's had an idea that Erato calls "madness". Which, said the Doctor in a chunk of dialogue cut from the finished programme, is what they said to Albert Jenkinson, the man who invented a rocket ship "that could cross the universe powered by a single packet of budgie seed". But it didn't work, he told Romana: "The idea was madness."

His plan is for Erato to weave an aluminium shell around the star in order to minimise its gravitational pull and "yank it back out of the sun's field". Interviewed by the Eastern Daily Press in 2011, Fisher claimed to have got this idea from some "*Doctor Who* mad" scientists at the Institute of Astronomy in Cambridge: "The experts helped him not only come up with a way for the Creature in the Pit to threaten an entire planet with a neutron star but also a way to stop it. Mr Fisher said: 'They said that's perfectly simple too. Just wrap it in tin foil.'" (Physicists: don't write in.)

None of the subsequent business involving the fragment of Erato's photon drive – which is stolen by Karela, who kills Torvin and tries to persuade the remaining bandits to give her a share of Adrasta's loot – featured in the rehearsal script, which was redrafted at a late stage. Instead, the Doctor, Romana and K9 set up the TARDIS "like a space centre, with T.V. monitors, computer displays, radar displays, etc". The Doctor told Romana that, like Erato, they could just fly off: "Except we'd miss the fun of playing football with a neutron star." The Doctor then went to put his "football gear" on – a transparent plastic space suit, with his scarf wrapped around the outside – before entering Erato's newly spun eggshell-ship. With the Doctor installed in a tiny space between Erato and the wall, facing three display screens, the egg took off: "We see the Doctor in the grip of extreme G forces. He is forced back into the creature and is obviously in agony..."

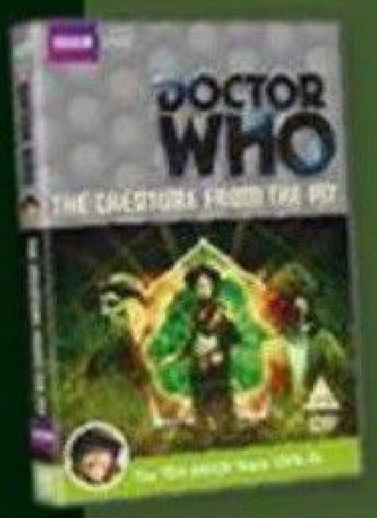
22m 00s In space, the Doctor's used the TARDIS tractor beam to slow down the neutron star, so Erato can wrap it in aluminium... and succeeded, against odds of 74,384,338 against. He tells Romana that 74,384,338 is his lucky number – but in *The Power of Kroll* (1978-79) she'd heard him say it was seven!

With Adrasta's guilt proven, the huntsman sets his wolf weeds on her.

The Erato-in-space sequence was massively simplified from the rehearsal script version, in which Romana called the Doctor to warn him that another Tythonian 'ship' was following Erato. Suited up and on a line, the Doctor exited Erato's ship and "rowed" his way across to the neutron star, saying their only chance was "to try and push the star into a different orbit before it hits the sun..." Whereupon the other Tythonian ship struck the Doctor, sending him spinning into space: "Sunday driver!" he called. But the other ship wasn't an attacker: "I do not think you've met my cousin," Erato told the Doctor, sending out his communication shield on the end of a tendril. "Call him Bentor for short." After pulling the Doctor back towards Erato, the two Tythonians worked together to weave an aluminium cocoon around the star...

22m 47s Returning to the palace, the Doctor delivers to the huntsman a draft contract for a Chloris/Tythonus trade agreement – but they made no such drop-off in the rehearsal draft, which ended in the TARDIS, with the Doctor telling Romana how Bentor had taught him some Tythonian poetry: "Apparently they're a very poetic race. Go in for verse epics that last a couple of hundred years." He began to recite a piece that bore a certain similarity not to Vogon poetry, rather Robert Browning's *Home Thoughts, from Abroad* (1845): "'Oh, to be on Tythonus, Now that Spring is there, To lie on the black Tythonian beaches, Lapped by the black Tythonian sea, To feel once again on one's skin the gentle Tythonian rain – of pure sulphuric acid...' Perhaps it loses something in translation," he concluded. **DWM**

FURTHER INFO



DVD
COMPANY 2|entertain
YEAR 2010
AVAILABILITY Out now

VIDEO
COMPANY BBC Video
YEAR 2002
AVAILABILITY Deleted

NOVELISATION
COMPANY WH Allen & Co/ Target Books
YEAR 1981
AUTHOR David Fisher
AVAILABILITY Out of print

TALKING BOOK
COMPANY BBC Audio
YEAR 2008
READ BY Tom Baker
AVAILABILITY Out now

Opposite page top: The Doctor communicates with Erato.
Above: Lady Adrasta is attacked by wolf weeds.

Reviews

Our verdict on the latest episodes and products.

Audio Frequencies

Review by **TIM WORTHINGTON**
Illustration by **JAMIE LENMAN**

BBC
DOCTOR WHO
CAROLE ANN FORD, MAUREEN O'BRIEN, PETER PURVES and ANNEKE WILLS perform
THE COMPANION CHRONICLES
THE FIRST DOCTOR: VOLUME THREE
featuring LISA BOWERMAN, ELLIOT CHAPMAN, STEPHEN CRITCHLOW, MARK EDEL-HUNT, CLIVE HAYWARD and DAVID WARNER

Reviewed this issue

- ***The Companion Chronicles: The First Doctor – Volume Three***
  Featuring The First Doctor, Susan, Vicki, Steven, Ben and Polly
  RRP £19.99 (CD), £14.99 (download)
- ***Ravenous 4***
  Featuring The Eighth Doctor, Liv, Helen, the Eleven and the Master
  RRP £22.99 (CD), £19.99 (download)

Available from bigfinish.com

Bringing elements of *Doctor Who*'s past into *Doctor Who*'s present isn't always easy to get right. Sometimes, as with Sarah Jane Smith's return in *School Reunion* (2006), the perfect opportunity for introducing old favourites into the modern world comes along. On other occasions, a much-loved character runs up against a totally unsuitable style of storytelling and it doesn't quite come off.

Whether you're setting Bellal on the trail of a serial killer or developing a wacky road movie featuring Co-ordinator Engin and Danny Pink, there are subtler ways of incorporating old characters than just shoving them in and hoping for the best, and Big Finish know these subtleties better than most. In *The Companion Chronicles: The First Doctor – Volume 3*, five TARDIS travellers from *Doctor Who*'s earliest days find themselves in adventures that could easily have been written for their present-day counterparts, but it never feels jarring. The characters' black-and-white origins are still there at the end of the corridor, so much so that you half expect them to run up and down it to fill time in episode three.

In *E is for…*, Susan (Carole Ann Ford) has become separated from the Doctor on a planet overrun by seemingly ordinary people with superhuman abilities. Despite officially referring to them as 'the Gifted', the authorities are taking extreme measures to register, incarcerate and in some cases eliminate superpowered individuals – and Susan's telepathic abilities have put her right in their path. Susan was always prone to wandering off, but Julian Richards' script sends her round an unexpected corner, straight into the sort of dark themes explored in the likes of the film *Captain America: Civil War* (2016) and 'Volume Four' of the TV series *Heroes* (2006-10). Indeed, it's refreshing to see her telepathy – rarely expressed on screen – put to more sinister use. Ford does a good job of maintaining Susan's irrepressible cheerfulness in the face of cheerless repression, and gets some strong scenes both with Mark Edel-Hunt as fellow 'Gifted' inmate Virgil and Lisa Bowerman – who also directed all four stories in the set – as their captor Colonel Rage.

Above: Carole Ann Ford as Susan in the original recording of *An Unearthly Child* (1963).

Right: A publicity portrait of Maureen O'Brien as Vicki in *The Rescue* (1965).

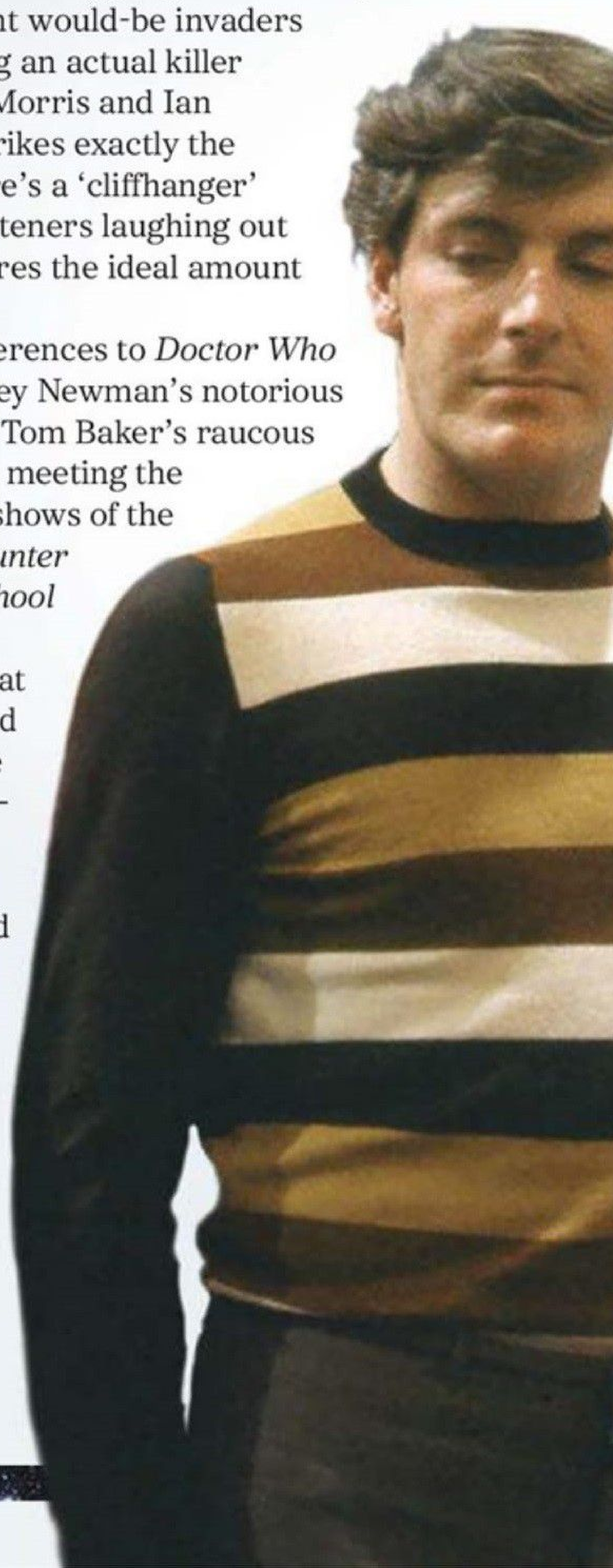
Below: Steven Taylor (Peter Purves) in *The Celestial Toymaker* (1966).

Events take an even darker turn with *Daybreak*, in which Vicki (Maureen O'Brien) meets a group of celebrated historical rebels – or at least historical from her perspective – before the events that led to every schoolchild learning their names. Under interrogation, she comes to realise that these heroes were only human after all, and that sometimes history books prefer to record the myth rather than the reality. Given how difficult it can be to separate myth from reality when it comes to *Doctor Who*'s early years – a situation hardly helped by the fact that so much of it is missing from the archive – there's a delicious irony to this.

Writer John Pritchard reveals in the behind-the-scenes feature that he was inspired by modern drama-documentaries that open up tales of wartime heroics to interpretation; this makes for a surprisingly bleak story, but O'Brien's decision to imitate her former colleagues' vocal inflections rather than impersonating them outright does much to prevent it from becoming *too* bleak. After a while, it's easy to forget you're not actually hearing William Russell, Jacqueline Hill and William Hartnell after all.

> **Carole Ann Ford does a good job of maintaining Susan's cheerfulness.**

As the title suggests, there's a complete change of mood for *The Vardan Invasion of Mirth*. Having lost the Doctor and the TARDIS, Steven (Peter Purves) is stranded in 1956 and finds himself having to team up (literally) with struggling comic Teddy Baxter to prevent would-be invaders from discovering an actual killer one-liner. Paul Morris and Ian Atkins' script strikes exactly the right tone – there's a 'cliffhanger' that will have listeners laughing out loud – and features the ideal amount of period detail.



There are references to *Doctor Who* co-creator Sydney Newman's notorious turns of phrase, Tom Baker's raucous anecdotes about meeting the public, big BBC shows of the time like *Billy Bunter of Greyfriars School* (1952-61), and even a review that famously haunted Eric Morecambe and Ernie Wise – and that's really just a handful. Carefully worked in as plot points and background detail, they create a believable alternative reality that leaves you feeling for Teddy Baxter (a tremendous performance from Stephen Critchlow), a man cast adrift in an industry that's changing before his eyes. In an accompanying interview, Peter Purves gives a fascinating account of his various encounters with one-time stars who found themselves unable to adapt to the arrival of television.

A world away from postmodern comedy and near-future dystopia, Guy Adams' *The Crumbling Magician* could almost be a story from the modern television series. In fact, as it's set during the events leading up to the First Doctor announcing that his old body is "wearing a bit thin", it's tempting to imagine it taking place shortly before *Twice Upon a Time* (2017). The TARDIS has crashed and Ben and Polly find themselves being treated in a medical centre controlled by an artificial intelligence named Continuity. While Ben befriends Allie, an elderly man who claims to be much younger (played affectingly by David Warner), Polly and the Doctor agree to Continuity's plan to assist their recovery – without realising it will result in them being in the exact place they'd least want to be.

It's all very close to the sort of situations that the likes of Amy and Rory routinely encountered, but Anneke Wills and Elliot Chapman once again brilliantly recreate the original Ben and Polly dynamic. Furthermore, the story is very much concerned with the same sort of technical advances that preoccupied Kit Pedler, who wrote three of Ben and Polly's best adventures.

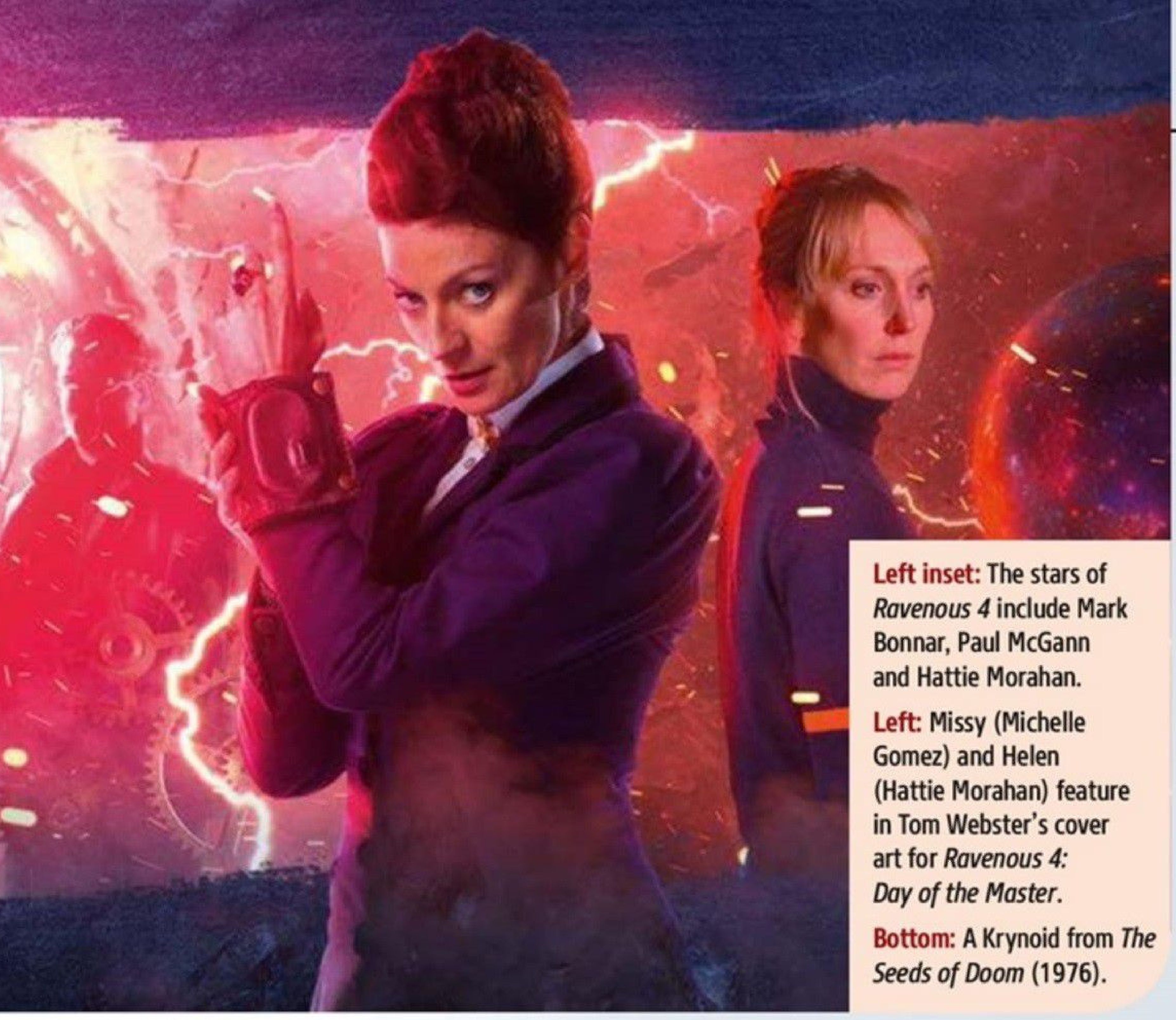
While *The Companion Chronicles: The First Doctor – Volume Three* is a tremendous example of how to work modern stylistic devices into 'traditional' stories and scenarios, the fourth and final instalment of the ongoing Eighth Doctor story *Ravenous* takes an entirely opposite approach, bringing characters from *Doctor Who*'s past into what is very much a 'modern' milieu in just about every sense. This isn't any old collection of returning characters, either – it's four separate iterations of the Master.

Over three volumes, *Ravenous* has pitted the Doctor (Paul McGann) and his companions Liv (Nicola Walker) and Helen (Hattie Morahan) against an ancient race who hunt Time Lords for food and have their sights set on the Doctor. They've also picked up an unlikely ally along the way: renegade Time Lord the Eleven (Mark Bonnar) all of whose incarnations exist at once.

Although the stories are linked by the over-arching struggle to outrun the Ravenous they haven't always followed a continuous narrative and there have been as many standalone instalments as those leading into each other. It's a dark and often macabre series with some sinisterly surreal elements – fittingly for a story about bloodthirsty predators who evolved their clownish features as a way of appearing 'less' threatening to their prey. *Ravenous 4* whips up all of this into a suitably epic and at times unsettling climax. →

BBC
DOCTOR WHO
PAUL McGANN · NICOLA WALKER · HATTIE MORAHAN · MARK BONNAR
GEOFFREY BEEVERS · MICHELLE GOMEZ · DEREK JACOBI · ERIC ROBERTS
RAVENOUS 4

Reviews



Left inset: The stars of *Ravenous 4* include Mark Bonnar, Paul McGann and Hattie Morahan.

Left: Missy (Michelle Gomez) and Helen (Hattie Morahan) feature in Tom Webster's cover art for *Ravenous 4: Day of the Master*.

Bottom: A Krynoid from *The Seeds of Doom* (1976).

→ Inspired by the recent horror movie sensation *A Quiet Place* (2018), Matt Fitton's opening story, *Whisper*, picks up directly where the previous volume left off, with the Doctor, Liv and Helen – who believe that they've defeated the Ravenous – trying to decide what to do about the Eleven whilst avoiding the attentions of an entity attracted by sound. Fitton also does the honours for *Planet of Dust*, which takes the uneasy allies to an arid world where the Master (Geoffrey Beevers) has seized control of the population as part of his ongoing quest for "a new body – at last!"

It's difficult to say much more about *Ravenous 4* without giving away too much of a story that relies so heavily on shock twists and turns, but John Dorney's closing two-parter *Day of the Master* is as barnstorming and nail-biting as any television series finale, with the Ravenous, the Eleven, and four Masters (Beevers again, plus Derek Jacobi as the War Master, Eric Roberts as the 1996 TV movie incarnation and Michelle Gomez as Missy) all intending to use a previously unexplored element of Time Lord mythology to achieve their various aims.

Day of the Master alone is a hugely impressive effort from a production point of view, and *Ravenous 4* as a whole involved six studio days in locations as disparate as Los Angeles, New York and London. You really wouldn't know it from the seamlessly assembled finished product, though, and the joyful bickering between Roberts, Jacobi and Gomez is as accomplished as it would have been if they'd all been huddled behind the same microphone. It's even more entertaining when they're joined by Mark Bonnar (also currently starring as Commander Koenig in Big Finish's *Space: 1999*), who gets his usual share of fantastic scenes with McGann, Walker and Morahan.

> **It's a dark and often macabre series with some sinisterly surreal elements.**

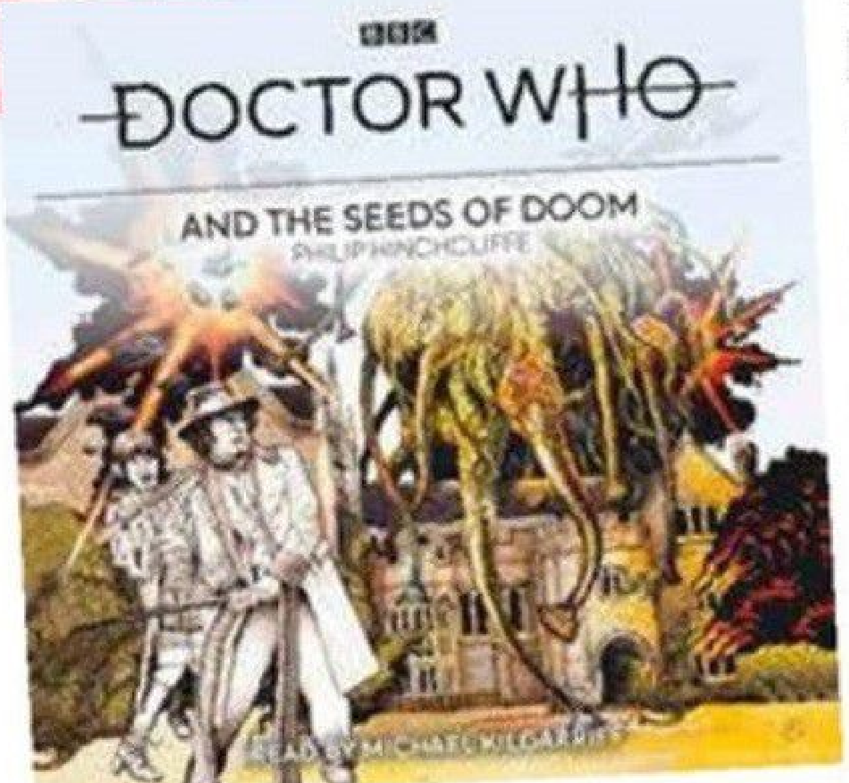
If you're new to *Ravenous* or to Big Finish in general, it's worth highlighting the Eleven – and all of his numerically varying alternate identities – as one of the best characters the *Doctor Who* expanded universe has ever had. You could do a lot worse than begin with one of the stories featuring him. It's probably not a good idea to start with *Ravenous 4*, however, because, as well as missing out on some significant elements of backstory, you'd also find it harder to appreciate just what a powerful and thoroughly deserved climax this is.It has all the jolts, suspense, atmosphere and clever plotting of a good modern horror film – and Jamie Robertson's huge and immersive score deserves a mention too. It also allows four entirely different versions of the Master to be their wisecracking, double-crossing selves. Not too dissimilar to how *The Companion Chronicles: The First Doctor – Volume Three* allows the same sort of modern story devices into the long-lost world of early *Doctor Who*.

Now, about this idea I've had for Tanya Lernov from 1968's *The Wheel in Space*... **DWM**

Talking Book

» *Doctor Who and the Seeds of Doom*
Featuring the Fourth Doctor and Sarah Jane Smith
Written by Philip Hinchcliffe
Read by Michael Kilgarriff
RRP £20

Available from BBC Audio



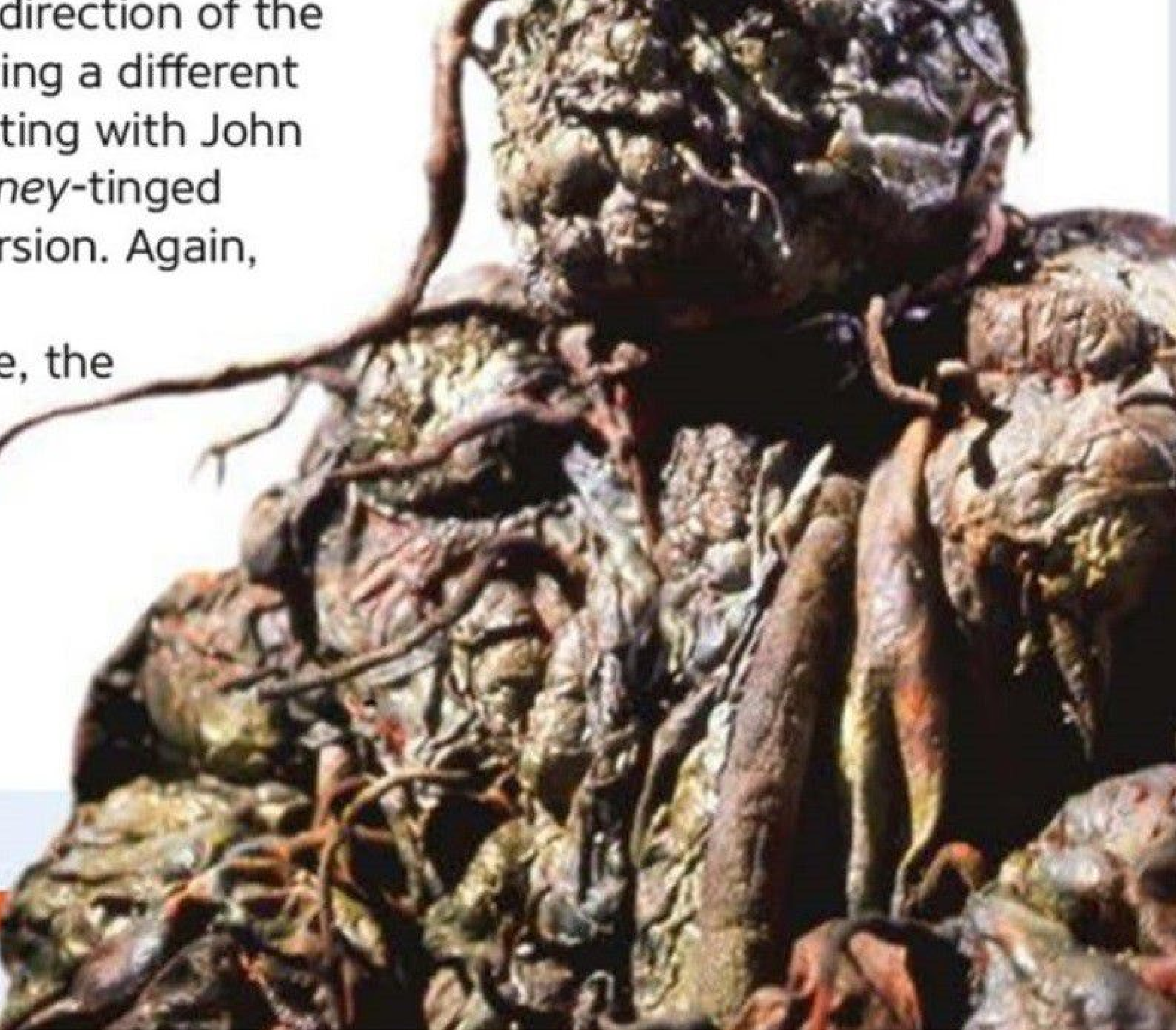
The Seeds of Doom (1976) is one of *Doctor Who*'s greatest TV adventures. Its tale of an alien seed pod germinating into a terrifying monster, helped along by a crazed green-fingered millionaire, is a true classic. From freezing Antarctic wastes to the grounds of a sprawling country house, the Doctor and Sarah face not only the terrifying Krynoid but villains of dubious morality, double-dealing civil servants and an action-packed finale in the UNIT-era tradition.

The story's producer, Philip Hinchcliffe, briefly played the *Doctor Who* novelisation game, adapting *The Seeds of Doom* for Target Books in 1977. Here it's given the unabridged audiobook treatment. It's a fine, crisply written account of the TV version, very much in the Target house-style of the day as established by the masterful Terrance Dicks. Hinchcliffe takes a couple of divergent choices in his adaptation, including the surprising, almost wholesale, removal of eccentric artist Amelia Ducat. But with a limited page count and a six-parter to adapt, something probably had to give.

This audiobook is given a spirited reading from Michael Kilgarriff, who latches onto the pace of the piece. He doesn't employ the vocal gymnastics that some readers of this range adopt, but there's plenty of colour throughout. The chilling calm of the TV Harrison Chase is rendered in more manic tones here, but it works in relation to the overall feel of the novel. Similarly, henchman Scorby is pitched somewhere in the vague direction of the Pennines, giving a different aura, contrasting with John Challis' *Sweeney*-tinged on-screen version. Again, it works.

Action-wise, the narrative is pepped up by excellent sound work, the sound designer going full tilt on hissing Krynoids, compost grinders and the brilliantly rendered action-packed finale. *The Seeds of Doom* is a more-than-solid addition to the range, good enough that I'll even forgive its writer the removal of Harrison Chase's immortal directive: "Scorby! Get Dunbar!"

But only just. **MARK WRIGHT**



BBC READER SURVEY

BBC
DOCTOR WHO
MAGAZINE

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FREE FOR USE OF PUBLIC
PULL TO OPEN

LET US KNOW WHAT YOU THINK

FOR A CHANCE TO WIN A

£250 AMAZON VOUCHER!

Would you like to have your say in the development of **Doctor Who Magazine**?

Every year, **DWM** participates in research on behalf of BBC Studios that invites readers to share their views about this magazine and other BBC Studios titles.

This research is used by BBC Studios and the editors to shape future content and strategy for the magazines. We would really appreciate your time to help us.

If you take part in the research, you will be entered into a prize draw to win a **£250 Amazon voucher**.

The survey will take less than 10 minutes and is being conducted according to Market Research Society guidelines. All of your responses are completely confidential.

TO COMPLETE THE SURVEY PLEASE VISIT:
bbcstudios.com/survey

Terms and conditions The prize is one £250 Amazon voucher. One winner will be drawn at random after the closing date at 23.59 on 31 December 2019. Open to all residents of the UK and the Channel Islands aged 18 years or over except employees of BBC Studios or the BBC, their contractors, members of their families and anyone connected with this prize draw. Only one entry permitted per person. There is no cash alternative and the prize is not transferable. No purchase necessary. The prize draw is subject to the laws of England and Wales. Promoter: BBC Studios Limited, Television Centre, 101 Wood Lane, London W12 7FA. Your data will be used for the purposes of administration of this prize draw and in accordance with BBC Studios' privacy policy (*bbcstudios.com/privacy*). Where consent has been provided, BBC Studios may send email marketing messages from which you may unsubscribe at any time.

Competitions

Your chance to bag the latest *Who* goodies!

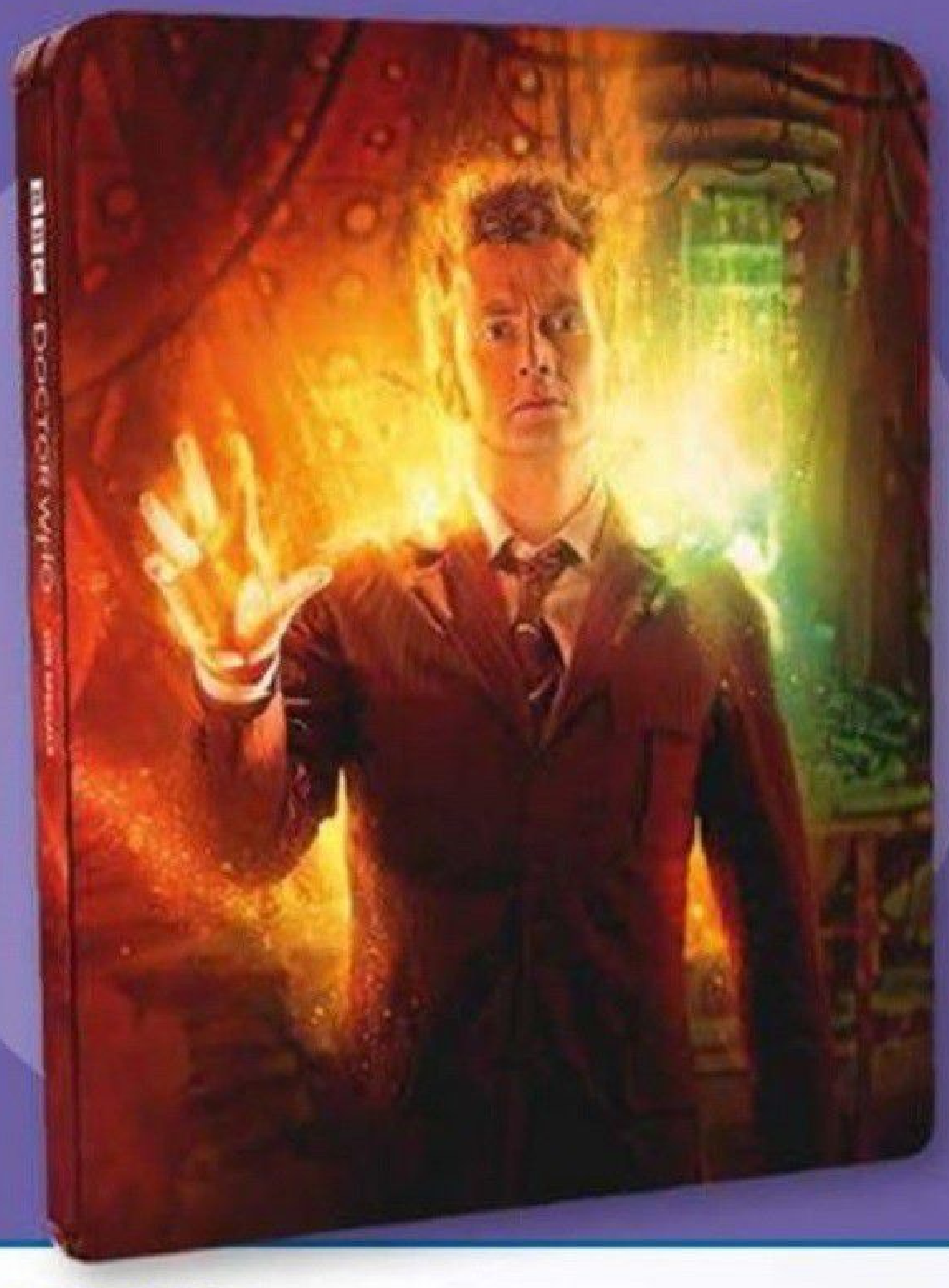
WIN!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

THE 2009 SPECIALS STEELBOOK BLU-RAY

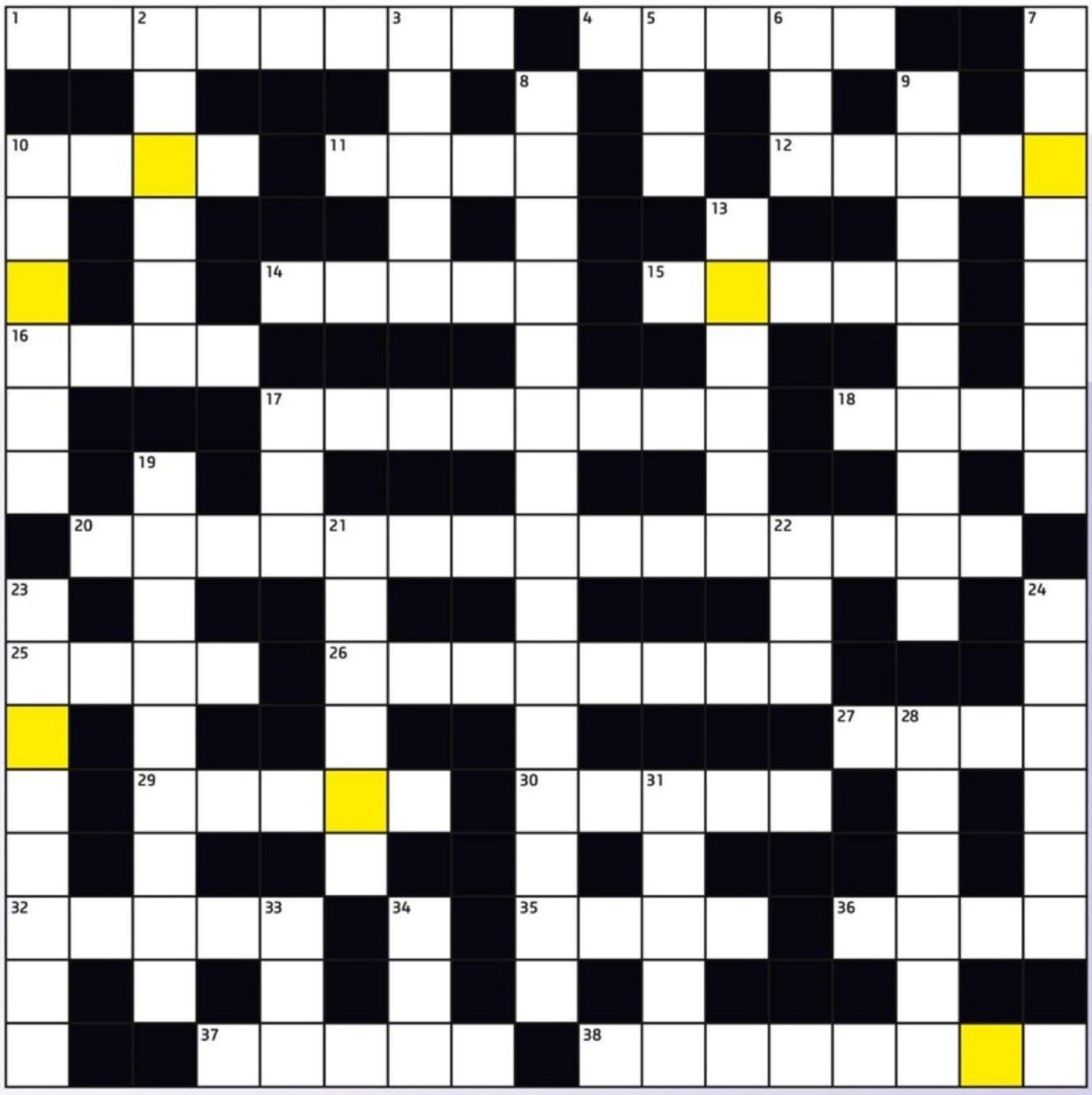
The *Doctor Who* Specials starring David Tennant as the Doctor are released as a limited-edition Blu-ray steelbook on 21 October. The set includes *The Next Doctor*, *Planet of the Dead*, *The Waters of Mars*, *The End of Time*, *The Infinite Quest* and *Dreamland*.

Doctor Who: The Specials has an RRP £24.99 but **DWM** has **FIVE** copies to give away to lucky readers who can successfully rearrange the letters in the yellow squares of the crossword puzzle to form the name of a Time Lord.



Do you know Gray O'Brien from Graham O'Brien? Why not try this puzzle?

DWM CROSSWORD



ACROSS

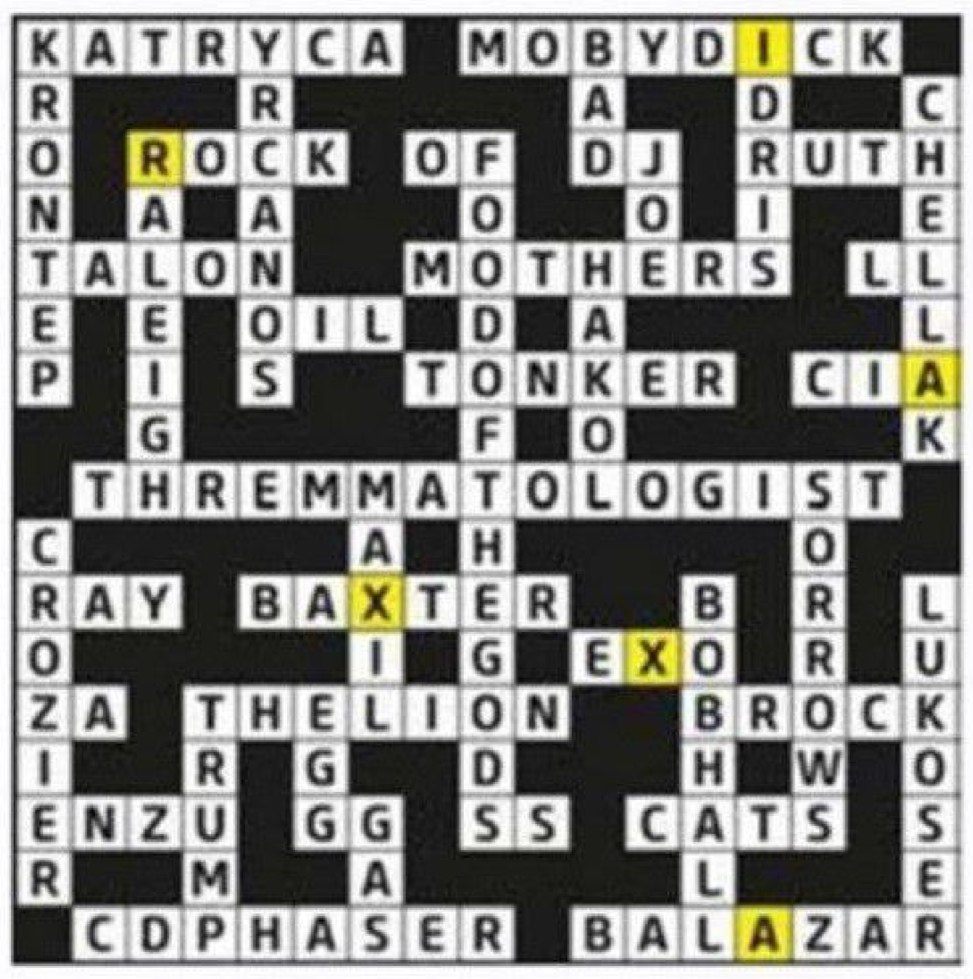
1 Sarah was held captive here (4,4)
4 Sol 3 in Mutter's Spiral (5)
10 All roads lead here (4)
11 (and 24 Down) Omega, for example (4-6)
12 All that was left of the Sycorax spaceship after it was destroyed (5)
14 His troops attacked Snowcap Base (5)
15 Icthar was a member of the Silurian ____ (5)
16 A UNIT corporal (4)
17 Bin Liner and Fire Escape (3,5)
18 A convict from Proamon (4)
20 The first issue was published 40 years ago this month (6,3,6)
25 Robotic creatures controlled by the Great Intelligence (4)
26 (and 31 Down) Script editor (8,5)
27 UNIT sergeant (4)
29 Kaled general (5)
30 Head of the Kaled Military Elite (5)
32 The Doctor gave Ace some of this for 'consumables' (5)
35 Journalist investigating Harmony Shoal (4)
36 "___ makes companions of all of us" (4)
37 Character played by Bernard Kay (5)
38 See 9 Down

DOWN

2 The true identity of Professor Edgeworth (6)
3 One of the guerillas who tried to assassinate Sir Reginald Styles (5)
5 A Worcestershire Talbot, perhaps, played by Sarah Sutton (3)
6 Drink Turlough acquired a taste for (3)
7 Alien entities that controlled the Autons: The ______ (8)
8 Regular cast member last seen in *Twice Upon a Time* (7,8)
9 (and 38 Across) Chancellor Goth (3,6,8)
10 Lighthouse keeper at Fang Rock (6)
13 Creature from the planet Griffoth (6)
17 Linwood had a morbid fear of this type of creature (3)
19 Varl and Jask (9)
21 Chancellor of Peladon (6)
22 The Doctor met her and her brother on board the *Tsuranga* (3)
23 One of these creatures attacked Sarah on Nerva Beacon (8)
24 See 11 Across
28 *The ____ Take Manhattan* (6)
31 See 26 Across
33 Production code of *The Monster of Peladon* (1,1,1)
34 Drink that Will Chandler thought Turlough was talking about (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



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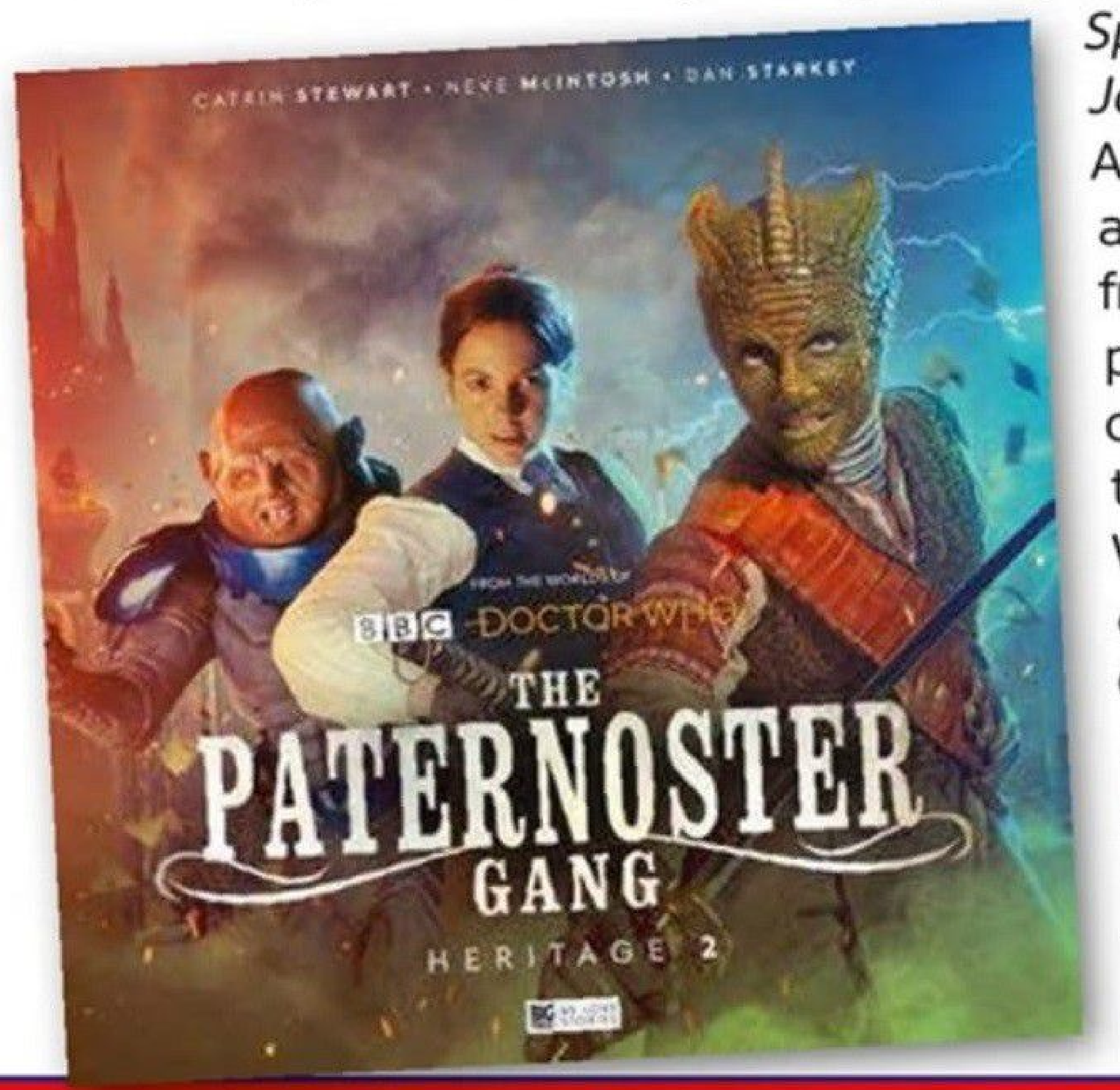
LAST ISSUE'S PRIZE WORD: IRAXXA

THE PATERNOSTER GANG: HERITAGE 2 CD

The Paternoster Gang: Heritage 2 is a new set of full-cast audio adventures starring Neve McIntosh as Madame Vastra, Catrin Stewart as Jenny Flint and Dan Starkey as Strax.

Victorian London harbours many secrets: alien visitors, strange phenomena and unearthly powers. But a trio of investigators stands ready to delve into such mysteries. If an impossible puzzle needs solving, or a grave injustice needs righting, help can be found on Paternoster Row...

Heritage 2 features three stories: *Dining with Death* by Dan Starkey, *The Screaming Ceiling* by Guy Adams and *Spring-Heeled Jack* by Gemma Arrowsmith. It's available now from *bigfinish.com* priced £24.99 on CD and £19.99 to download. We've got **FIVE** copies of the CD to give away to lucky readers. For a chance to win one, answer this question correctly:


CATRIN STEWART • NEVE McINTOSH • DAN STARKEY
FROM THE WORLD OF
BBC DOCTOR WHO
THE PATERNOSTER GANG
HERITAGE 2

In the 2011 TV story *A Good Man Goes to War*, what is Strax's profession?
A Civil engineer **B** Nurse **C** Marriage guidance counsellor

THE ABOMINABLE SNOWMEN VINYL

The narrated full-cast TV soundtrack of the 1967 serial *The Abominable Snowmen*, starring Patrick Troughton as the Doctor, is now available as a lavish box set from Demon Records. Linking narration is provided by Frazer Hines (who played the Doctor's companion Jamie McCrimmon) and the cast also includes Deborah Watling as Victoria, Jack Watling as Travers and Norman Jones as Khrisong.

BBC
DOCTOR WHO
THE ABOMINABLE SNOWMEN
VINYL WHO
THE CLASSIC 1967 STORY
ORIGINAL BBC TV SOUNDTRACK

The TARDIS lands in Tibet, where the Doctor, Jamie and Victoria receive a surprisingly chilly reception – and soon come face to face with the terrifying Yeti...

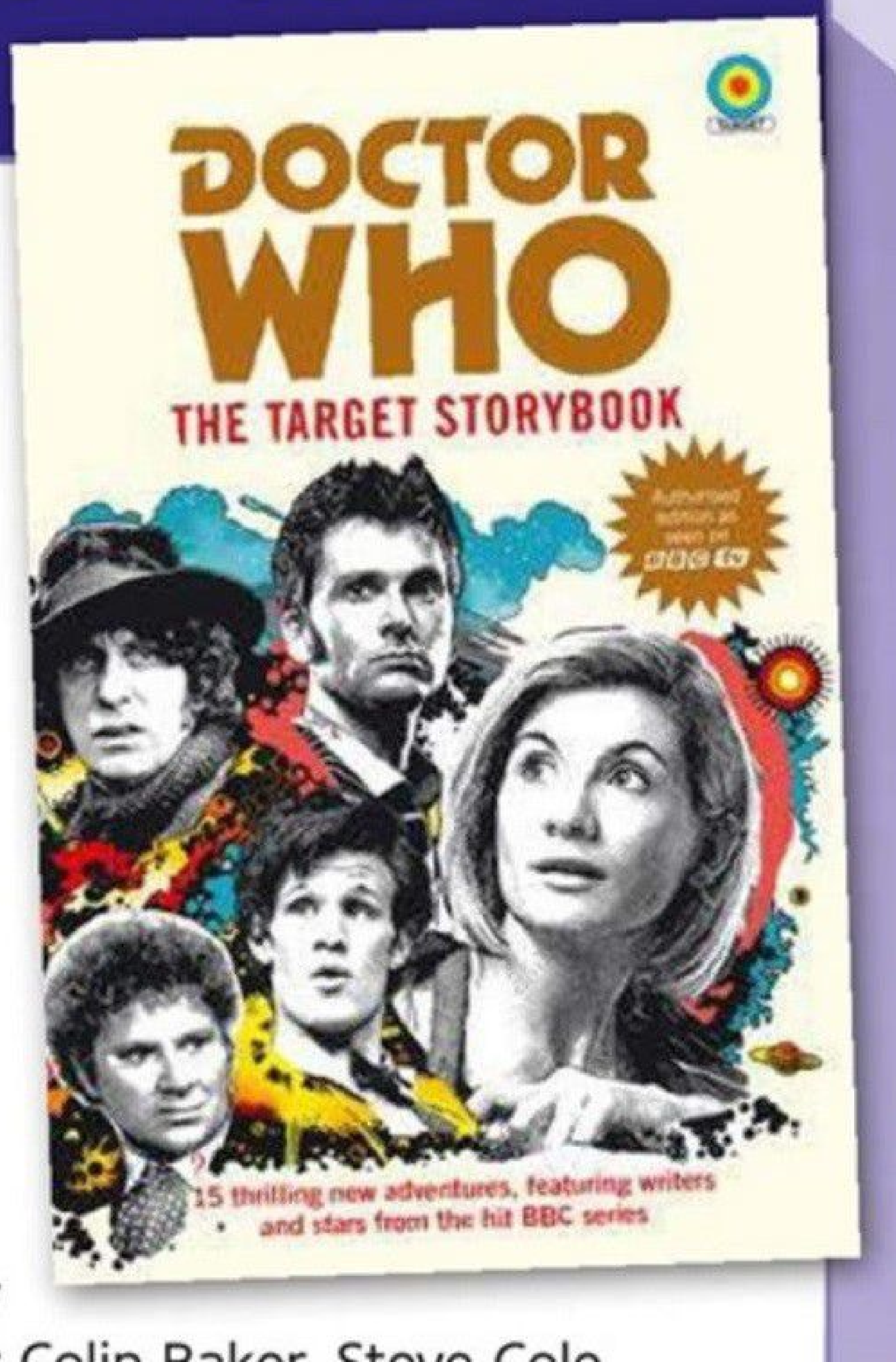
The soundtrack is presented across three 180-gram white-vinyl discs. An Amazon-exclusive edition of the set, limited to just 500 copies, is also available on 'Tibetan Blizzard' vinyl.

Thanks to Demon we've got a copy of the white-vinyl box set to give away, RRP £51.99. If you'd like the chance to win it, correctly answer the following question:

In *The Abominable Snowmen*, who plays Padmasambhava?
A Wolfe Morris **B** Jonny Morris **C** Philip Morris

THE TARGET STORYBOOK ANTHOLOGY

In the 1970s and 80s the Target imprint was renowned for its paperback novelisations of *Doctor Who* stories. Now, a number of celebrated writers have written new prequel, sequel and spin-off *Doctor Who* adventures inspired by moments in the series' on-screen history for *The Target Storybook*. The book also includes a brand-new adventure featuring the Thirteenth Doctor.


DOCTOR WHO
THE TARGET STORYBOOK
Authorised edition as seen on BBC tv
15 thrilling new adventures, featuring writers and stars from the hit BBC series

The anthology comes with a dustjacket illustration by Anthony Dry and includes contributions by Colin Baker, Steve Cole, Jenny T Colgan, Terrance Dicks, Simon Guerrier, George Mann, Una McCormack, Vinay Patel, Jacqueline Rayner, Matthew Sweet, Mike Tucker, Matthew Waterhouse and Joy Wilkinson.

The Target Storybook is available from 24 October, RRP £16.99. We've got **FIVE** copies to give away. For the chance to win one, correctly answer the following question:

Which contributor to *The Target Storybook* also wrote over 60 novelisations of *Doctor Who* stories?
A Colin Baker **B** Terrance Dicks **C** Joy Wilkinson

THE FLIGHT OF THE SUN GOD and THE SCENT OF BLOOD CDs

Out now from BBC Audio are two new narrated *Doctor Who* audio adventures.

The Flight of the Sun God by Nev Fountain is read by Nicola Bryant and features the Sixth Doctor and Peri.

The TARDIS lands on a spaceship carrying executives from a powerful energy company, whose founder has set the ship on course for the heart of a sun.

The Scent of Blood by Andrew Lane is read by Dan Starkey and features the Eighth Doctor. In Victorian Edinburgh, the Doctor joins journalist James MacFarlane on the trail of a supernatural entity.

BBC
DOCTOR WHO
THE FLIGHT OF THE SUN GOD
NEV FOUNTAIN
SUNGOD INTERGALACTIC
READ BY NICOLA BRYANT
BBC
DOCTOR WHO
THE SCENT OF BLOOD
ANDREW LANE

Each title is £10.99 on CD, but thanks to BBC Audio we've got **FIVE** pairs of releases to give away. If you'd like the chance to win one, then correctly answer the following question:

As whom did Nicola Bryant star in *Doctor Who* from 1984-86?
A Cherry Red **B** Peri Brown **C** April White

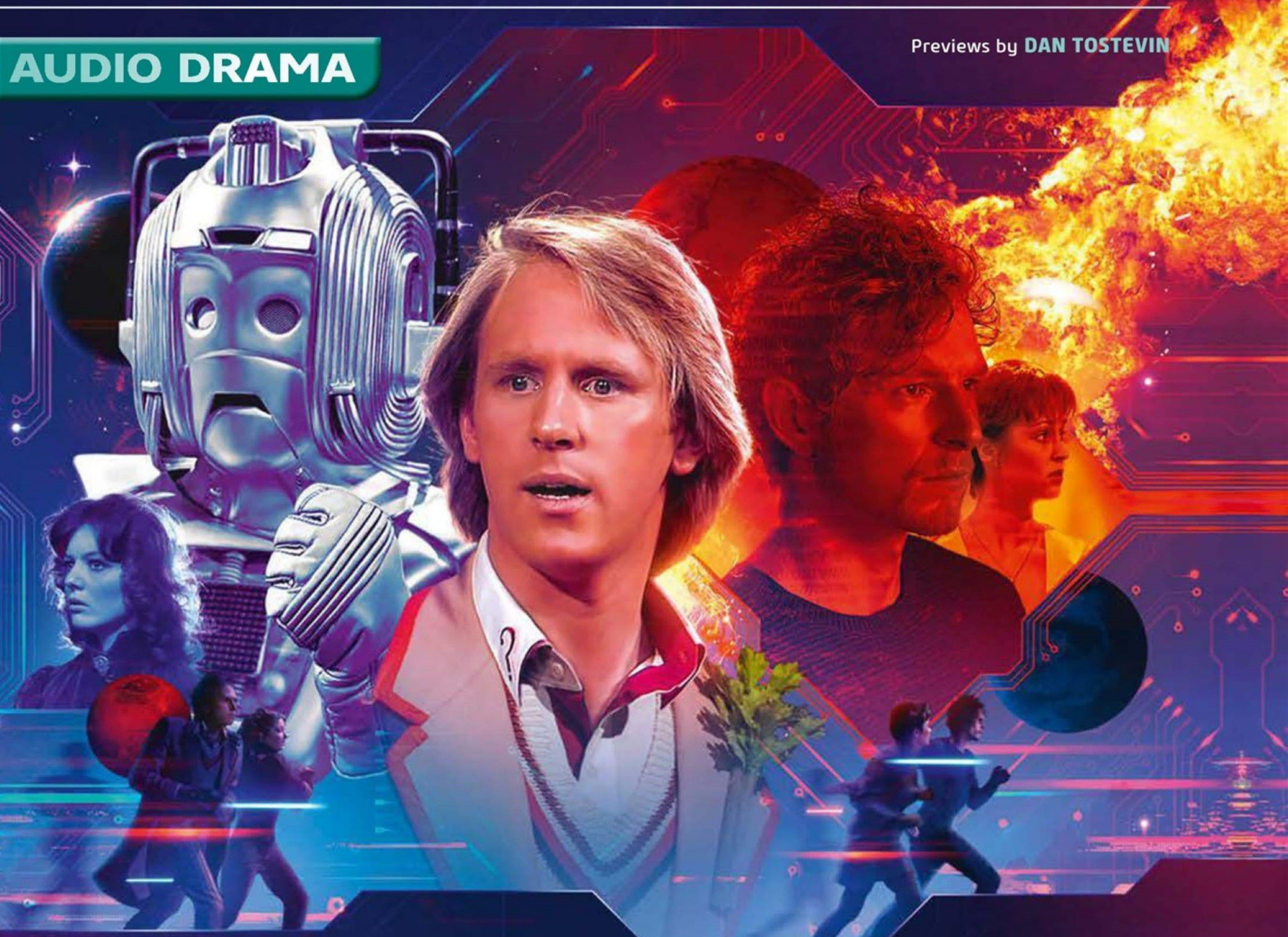
TERMS AND CONDITIONS The competitions open on Thursday 17 October 2019 and close at 23.59 on Wednesday 13 November 2019. One entry per person. The competitions are not open to employees of DOCTOR WHO MAGAZINE or anyone else connected with DWM, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. DWM will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**



Warzone/Conversion

BIG FINISH
RRP £14.99 (CD), £12.99 (download)
RELEASED November

Written by **Guy Adams, Chris Chapman**

STARRING

The Doctor	**Peter Davison**
Nyssa	**Sarah Sutton**
Tegan Jovanka	**Janet Fielding**
Cyber Leader	**David Banks**
Morris	**Timothy Blore**
Herb	**Angela Bruce**
Commentator	**Silas Carson**
Cyber Lieutenant	**Mark Hardy**
Esma	**Pepter Lunkuse**
Creasey	**Liz Sutherland-Lim**
Marc	**George Watkins**

The death of Adric in 1982's *Earthshock* remains one of *Doctor Who*'s most memorable companion departures. But with the TARDIS immediately plunged into its next adventure, there wasn't much time for the Doctor, Nyssa and Tegan to process the loss of their friend. Now travelling with another young male companion – Marc, introduced in September's *Tartarus* – they're about to confront the events of *Earthshock* head-on as they encounter its villains once again: the Cybermen.

But first, they're caught up in the sci-fi equivalent of a Tough Mudder assault course. The opening half of November's Fifth Doctor double-feature is *Warzone*, written by Chris Chapman.

"It's probably for the best that I couldn't make it to the recording session," says Chris, laughing. "Every stage direction in the thing is 'THE DOCTOR (running)', 'TEGAN (running)'... I can't imagine what it was like for the cast – a whole day of jogging on the spot! My name must have been mud! But I can't wait to hear it – I think it will be really different."

For Chris, who's a keen runner himself, *Warzone* was a chance to satirise the culture around endurance sports. "It's that old *Doctor Who* tradition of taking something in the real world and doing a sci-fi version, but kind of taking the mick at the same time," he says. "These slightly sadomasochistic races that you have in real life, where you're jumping over hurdles and climbing under barbed wire... We're saying, 'What would that be if you turned it up to 11?'

"So the TARDIS arrives in this awful, bleak, end-of-the-universe kind of place, which the

ECHOES OF ANDROZANI

The characterisation of the Fifth Doctor in *Conversion* was partly inspired by his 1984 regeneration story.

"We saw in *The Caves of Androzani* that he can be quite a determined man when the lives of his friends are at stake," says writer Guy Adams. "The Fifth Doctor always carried a sense of frustrated anger, irritation at the universe, a tension inside. It's not something you saw a great deal of on screen. Hints, but never more than that. It was always very restrained. But the idea of blowing the top off that and letting it just flood out – that feels a very logical progression of that character."

And meeting the Cybermen post-*Earthshock* seemed like the perfect catalyst. "It would be properly traumatic," says Guy. "What sort of Doctor would that turn him into? Scott Handcock and I just thought it would be fun to look at a Fifth Doctor with proper edge – with a proper sense of determination, and perhaps fear and rage, and lots of the emotions you don't necessarily associate with that character."

It's all building to a big finale. "I think this trilogy properly feels like a new series of *Doctor Who*," says Guy, who also script-edited the preceding releases (*Tartarus* and *Interstitial/Feast of Fear*). "And at the end of it, listeners will be wondering how this particular TARDIS team will ever really be the same again..."

Doctor assumes is something out of the Somme," he explains. "This huge swathe of figures is running towards them. Initially they think this is an army and they're dead meat, but actually it's a race."

As a native of ancient Rome, new companion Marc is in his element. "It reminds him of the Colosseum; of that sense of competition in Rome," says Chris. "He gets a little bit carried away, and that puts the rest of the team in a very compromising position.

"He goes through so much in *Warzone*. He's a catalyst for a lot of the story; a focal point of awful things happening. This is somebody who the other TARDIS crew have very quickly become attached to, and when they see that person at risk they're very emotional in dealing with that. I think it brings up a lot of bad memories for the Doctor, which is something Scott [Handcock, the producer] was very keen to explore – to connect this back to the Fifth Doctor's previous experiences in earlier stories on television."

Guy Adams builds on that theme in the second story, *Conversion*, over which the death of Adric casts a long shadow. "Travelling with the Doctor is the most exciting, wonderful, thrilling thing in the world, and he needs to have his friends with him," says Guy. "But at the same time, we know he's putting them in danger all the time. Luckily, that doesn't normally go wrong. Which is statistically unlikely, when you imagine what the mad fools get up to!

"But every now and then, it does go terribly wrong," he says of *Earthshock*, "and that's the sort of thing that's going to break a Doctor. In modern *Doctor Who*, something like a companion dying would be explored very fully, whereas back in the 1980s it was a little bit different. We were proper sad for five minutes as the next story started, and then it slowly starts to just fade away a little bit. So for me it was interesting to put the Doctor against the Cybermen again, so soon after that happening."

At one point in *Conversion*, Tegan asks the Doctor whether he ever even liked Adric. "Something that has always struck me about that particular period of *Doctor Who* is that you're never quite sure whether the people in the TARDIS like one another," says Guy, laughing. "Possibly they *really* like one another, in that way that people can do where it's full of vinegar. We call it 'banter' now, don't we? But possibly it's just a TARDIS full of people that have been brought together by circumstance and don't necessarily like each other very much.

"So it's interesting to look at that and think, 'Now Adric's dead, let's ask the really awkward questions.' It's not the sort of thing you can do all the time in *Doctor Who*, especially when you're channelling previous eras. But having got a new male companion on board, who is metaphorically occupying Adric's bedroom on the ship, it seemed a good opportunity to have those conversations."

> **"You're never quite sure whether the people in the TARDIS like one another."** GUY ADAMS

Above left: Adric (Matthew Waterhouse) faces death in *Earthshock* (1982).

Above right: The Doctor (Peter Davison) in *The Caves of Androzani* (1984).

Right: Mark Hardy, Peter Davison and David Banks are reunited for *Conversion*.

Upcoming Releases

AUDIOS

NOVEMBER RELEASES

▶ *Warzone/ Conversion* [Fifth Doctor] by Guy Adams, Chris Chapman
Big Finish £14.99 (CD), £12.99 (download)

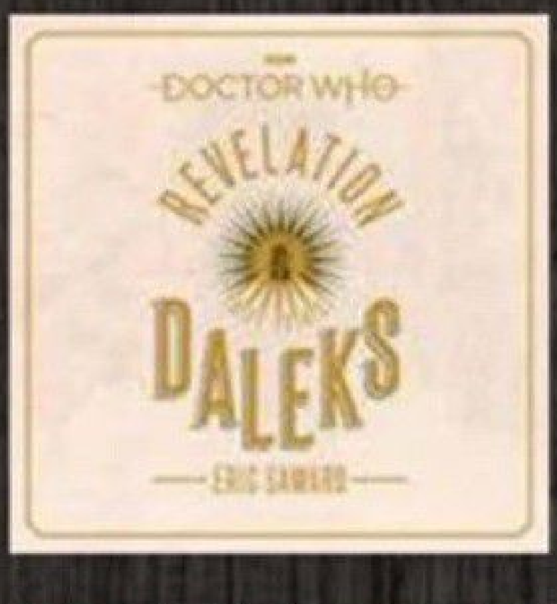
▶ *Nightmare Country* [Fifth Doctor] by Stephen Gallagher
Big Finish £14.99 (CD), £12.99 (download)

▶ *The Ultimate Evil* [Sixth Doctor] by Wally K Daly
Big Finish £14.99 (CD), £12.99 (download)

▶ *The Home Guard* [Second Doctor] by Simon Guerrier
Big Finish £14.99 (CD), £10.99 (download)

▶ *Daughter of the Gods* by David K Barnes
Big Finish £14.99 (CD), £10.99 (download)

▶ *Hall of the Ten Thousand* [Eighth Doctor] by Jaine Fenn
Big Finish £2.99 (download)



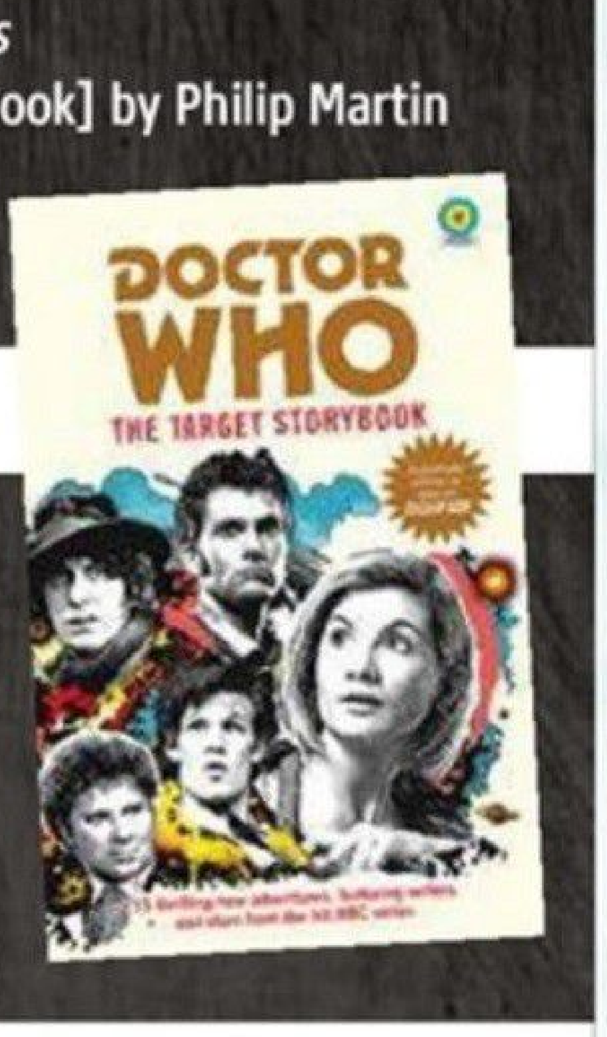
Thursday 7 November

▶ *Revelation of the Daleks* [Sixth Doctor, talking book] by Eric Saward
BBC Audio £22.50 (CD), £8 (download)

▶ *The Sinister Sponge & Other Stories* [various Doctors, talking book]
BBC Audio £13.25 (CD), £6 (download)

▶ *Vengeance on Varos* [Sixth Doctor, talking book] by Philip Martin
BBC Audio £20 (CD), £7 (download)

BOOK



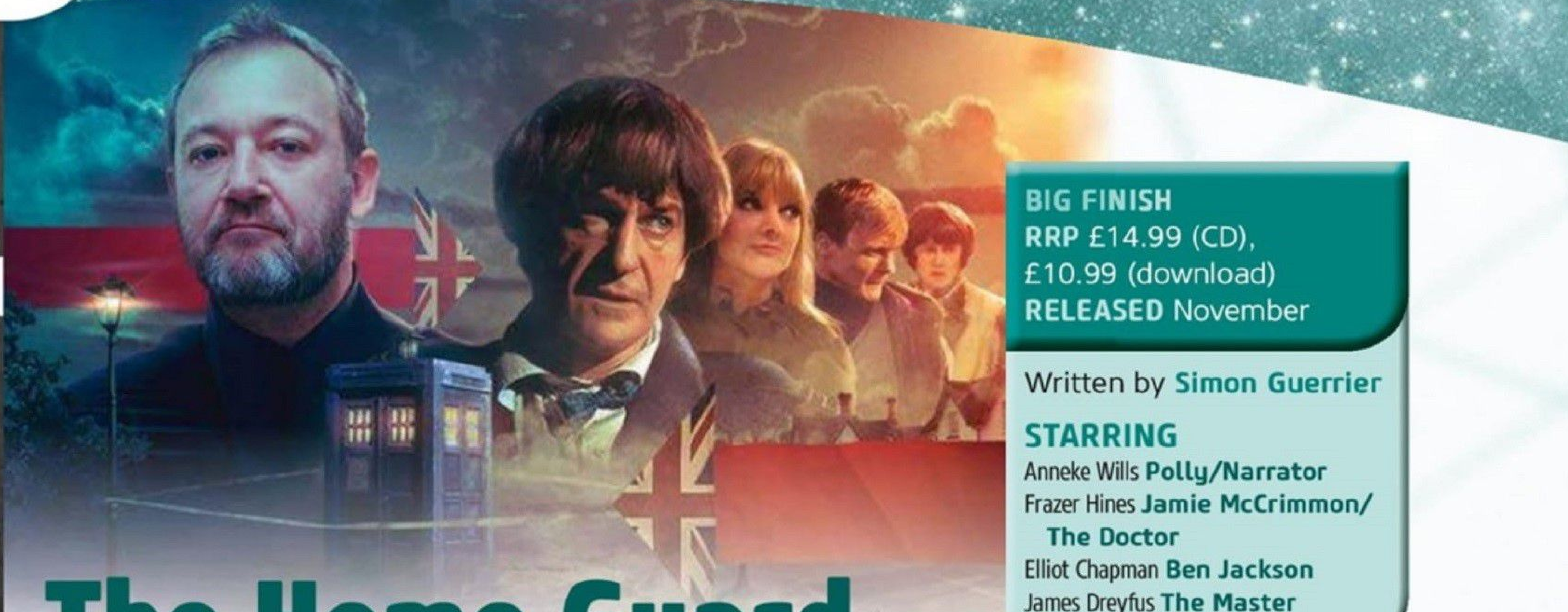
Thursday 24 October

▶ *The Target Storybook* by Terrance Dicks et al
BBC Books £16.99

MAGAZINES

Thursday 14 November

DWM 545 Panini £5.99



BIG FINISH
RRP £14.99 (CD), £10.99 (download)
RELEASED November

Written by **Simon Guerrier**

STARRING
Anneke Wills **Polly/Narrator**
Frazer Hines **Jamie McCrimmon/ The Doctor**
Elliot Chapman **Ben Jackson**
James Dreyfus **The Master**

The Home Guard

Simon Guerrier was working on a monograph about 1967's *The Evil of the Daleks* when he was invited to write an audio drama featuring the Second Doctor and the Master.

"I suggested a couple of things that Big Finish didn't like – one that they felt was too much like a *Jago & Litefoot* story they were doing, and another that they thought was too light in tone and was more a Monk story than a Master story," he recalls. "Then I was writing my book about *The Evil of the Daleks*, and I read Dominic Sandbrook's *White Heat*, which is a history of the 1960s."

Sandbrook's discussion of a classic 1968-77 sitcom led Simon to a third idea. "His case is that, more than The Beatles, more than Carnaby Street, a much more telling cultural artefact about what the 1960s were like is *Dad's Army*," Simon explains. "It's this extraordinarily successful programme which looks warmly and affectionately back on the Second World War – when everyone was being bombed! He says it's this bizarre fantasy history of what that period was like. So I had the idea of the 1960s being a bit nostalgic and myth-making.

"Another thing I found out when I was doing that *Evil of the Daleks* book was that David Whitaker [*Doctor Who*'s original story editor] had been mates with James Beck, who played Walker in *Dad's Army*. They'd done rep together in the 1950s, and Beck invited Whitaker round to watch the first episode of *Dad's Army*. He was apparently a bit nervous about it and wanted Whitaker's opinion. So my original idea was a David Whitaker take on *Dad's Army*."

But *The Home Guard* is very different from the comedy that helped inspire it. "I got stuck, because I kept trying to make it too funny," Simon admits. "The moment I played it as if it was meant to be funny, it just didn't 'matter' – there wasn't any drama in it. I realised the way to do it was as a spooky, eerie story rather than a light one..."

Daughter of the Gods

Daughter of the Gods brings the first two Doctors together by having their TARDISes collide, changing the course of history: the First Doctor no longer makes it to Kembel for the events of *The Daleks' Master Plan* (1965-66).

It's a reprieve for Katarina, his new companion, whose death in the original timeline has been avoided. But it could spell doom for many others as, without the Doctor's interference, the Daleks have succeeded in building their Time Destructor. The Second Doctor knows this new history is wrong, but restoring the version he remembers would mean losing Katarina all over again.

"I liked the idea of playing with Katarina because she only had a couple of stories on television," explains producer David Richardson. "They wrote her out very quickly because they felt that, because she was from ancient history, she had a very limited ability to understand other environments. I kind of disagree, actually. I think it's something we've managed to use very well in this script.

"This is a story about Katarina being a hero," he continues. "She is alive, she's got a future with the Doctor and Steven, her life carries on – but it shouldn't, and a lot of people are in danger. Whole civilisations will die because she's lived.

"I brought in David K Barnes to write it, and it just gained a life of its own. He's centred a lot of the story around the emotional dilemma that Katarina is in. It really is a beautiful story for her character, and puts her centre-stage in a way that perhaps the original TV show didn't." **DWM**

BIG FINISH
RRP £14.99 (CD), £10.99 (download)
RELEASED November

Written by **David K Barnes**

STARRING
Peter Purves **Steven Taylor**
Frazer Hines **Jamie McCrimmon**
Wendy Padbury **Zoe Heriot**
Ajjaz Awad **Katarina**

Left: Adrienne Hill as Katarina in *The Daleks' Master Plan* (1965-66).

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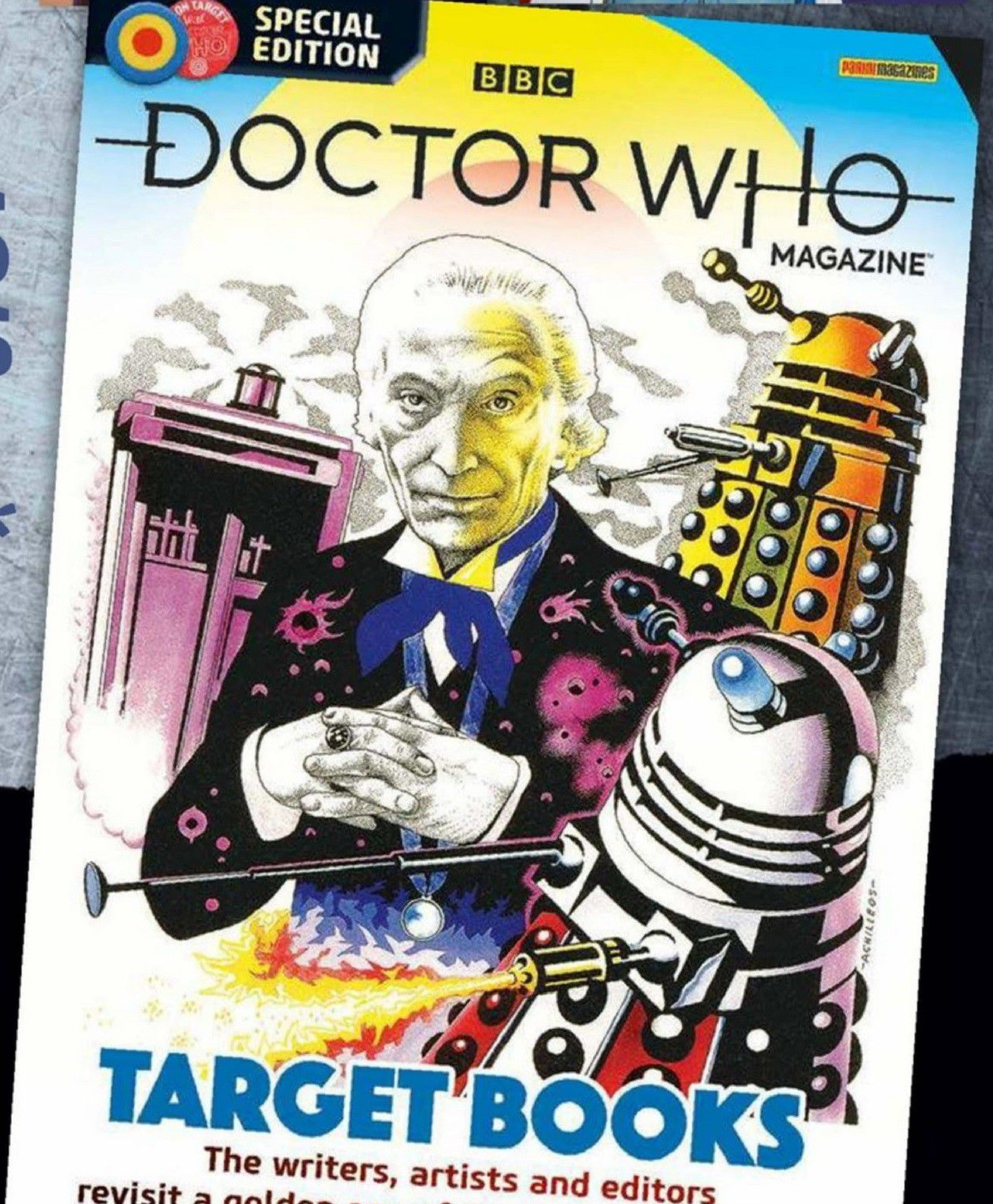
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40 YEARS
OF DOCTOR WHO MAGAZINE

Happy Times and Places

How well do you know DWM? We've trawled the archive to bring you a fiendish test on the world's longest-running TV tie-in magazine...

Compiled by **JONATHAN MORRIS**

DOCTOR WHO WEEKLY
Comic Strips! Features! Pin-ups

Forty years of **Doctor Who Magazine**! How can one quiz possibly hope to do credit to nearly 550 issues of comic strips, interviews, previews, reviews, features, cartoons, crosswords, letters, *Archives*, episode guides, *Gallifrey Guardians, Fact of Fictions*, *Time Teams* and pin-ups of Anthony Ainley as the Master? It can't. It's too big a subject. So consider this just the tip of a melting iceberg, being whittled away piece by piece. Answers next issue – no prizes, it's just for fun!

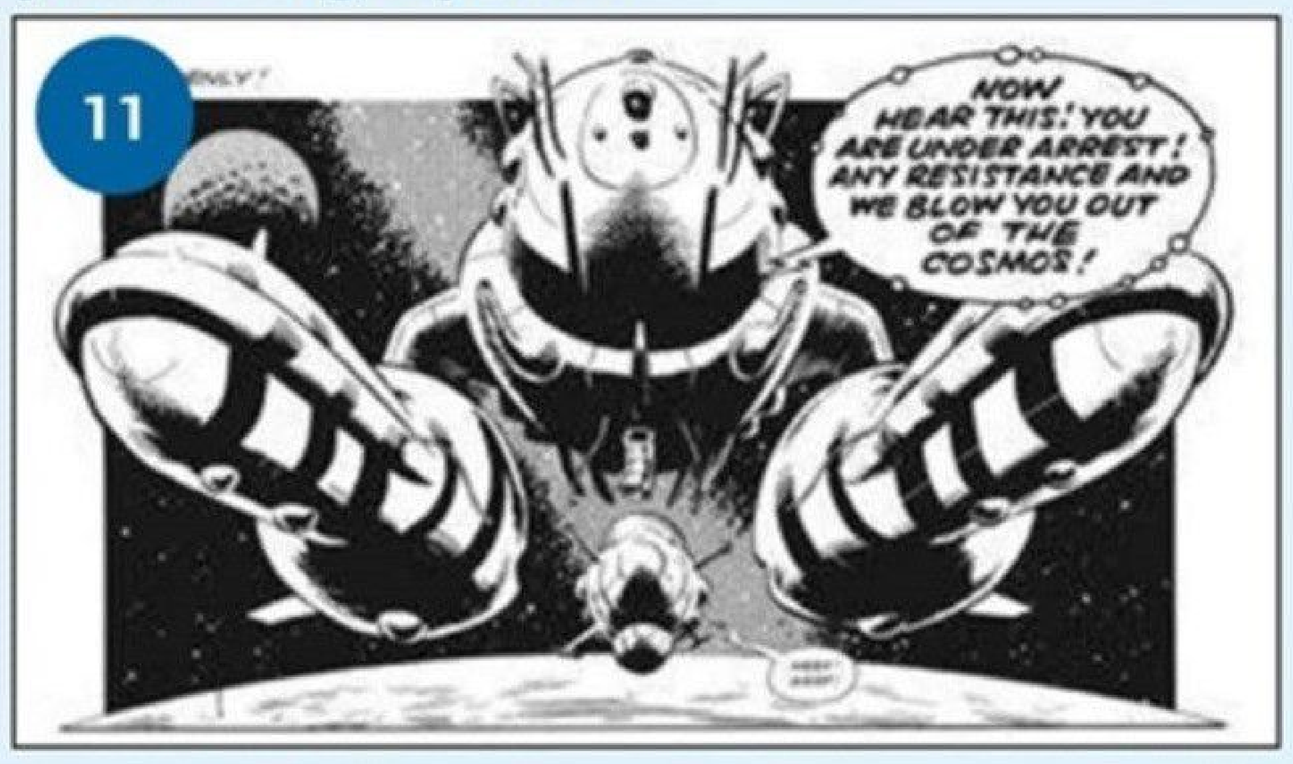
THE LAND OF HAPPY ENDINGS

DWM's comic strip has enjoyed a (not quite) unbroken run for 40 years. From which comic-strip stories are the following quotes taken?

1) "These are my mates... **Ryan**... **Graham**... **Yaz**... And I'm **the Doctor**."
2) "KLAKLAKLAKLAKLAKLAKLAK!" "SHEREEEEEEEEEEEEEK" "PHUTPHUTPHUTPHUTPHUT"
3) "Then bounding over to a tree, He cuts the little penguin free!"
4) "Is the fate of the universe hinged on a **single ball** in a game of cricket?"
5) "There, that's **better**. Now, won't one of you **please** put the **kettle** on. I could **murder** a **nice cup of tea**."
6) **"Kill them!" "Make a cup of tea!"**
7) "I'm gonna make you the **omelette of your life**!"
8) "We are **not** what you think we are. We are **golden**! We are **golden**!"
9) "We are **the Tribe of Gum**... and today **we take back our world.**"
10) "Professor... we did **good**... didn't we?"

And can you identify these ten stories from a single frame?

11


NOW HEAR THIS! YOU ARE UNDER ARREST! ANY RESISTANCE AND WE BLOW YOU OUT OF THE COSMOS!

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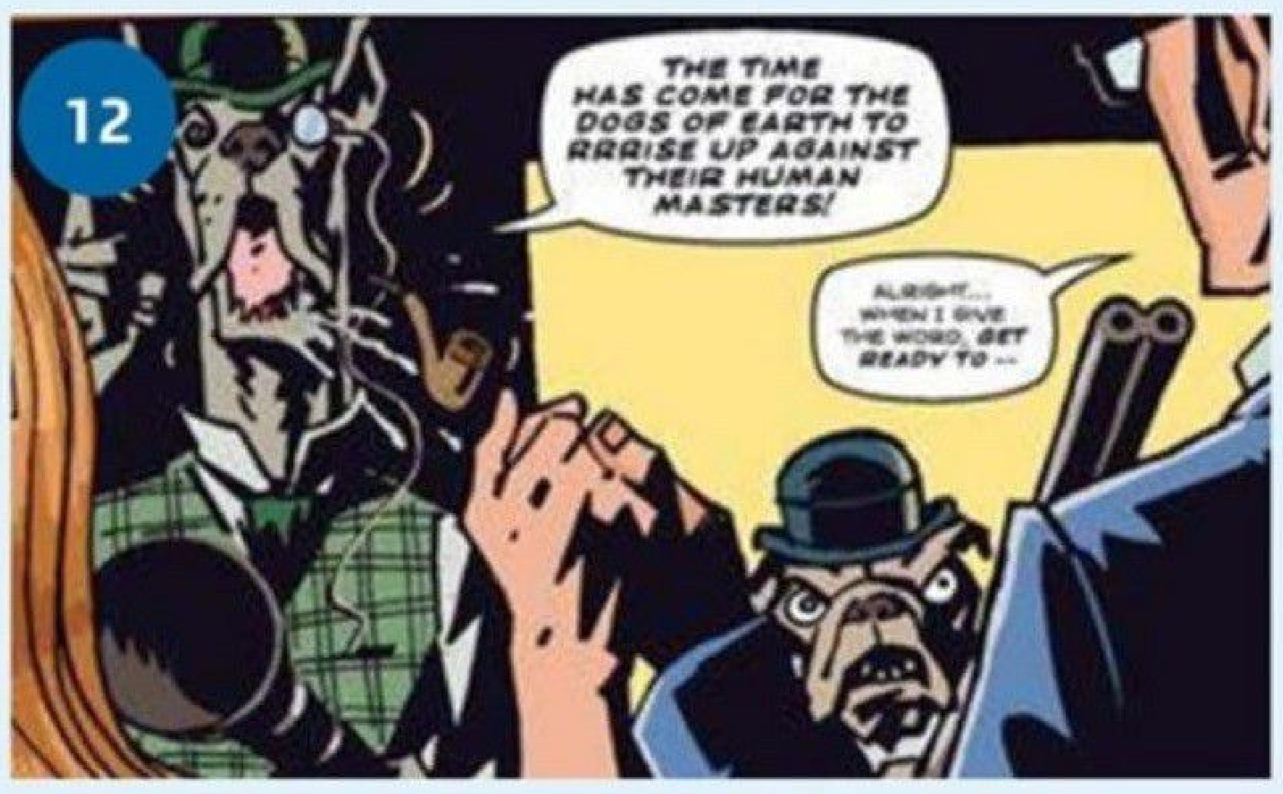
THE TIME HAS COME FOR THE DOGS OF EARTH TO RRRISE UP AGAINST THEIR HUMAN MASTERS!
ALRIGHT... WHEN I GIVE THE WORD, GET READY TO --

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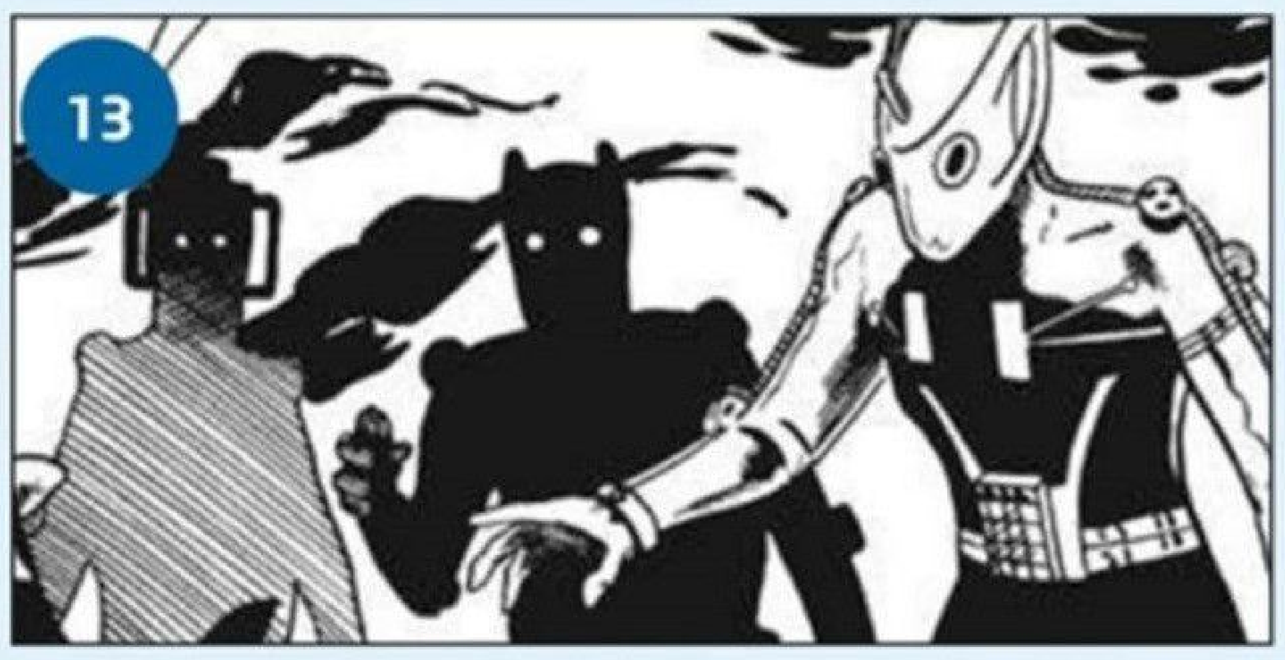

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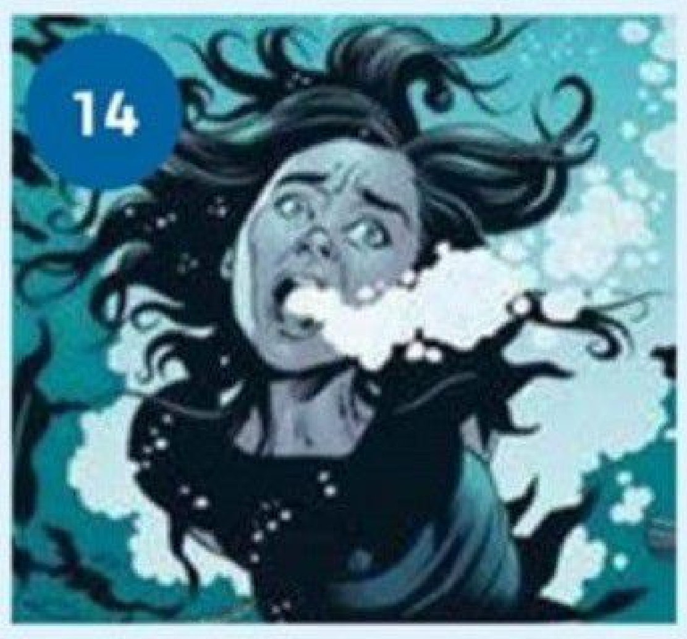

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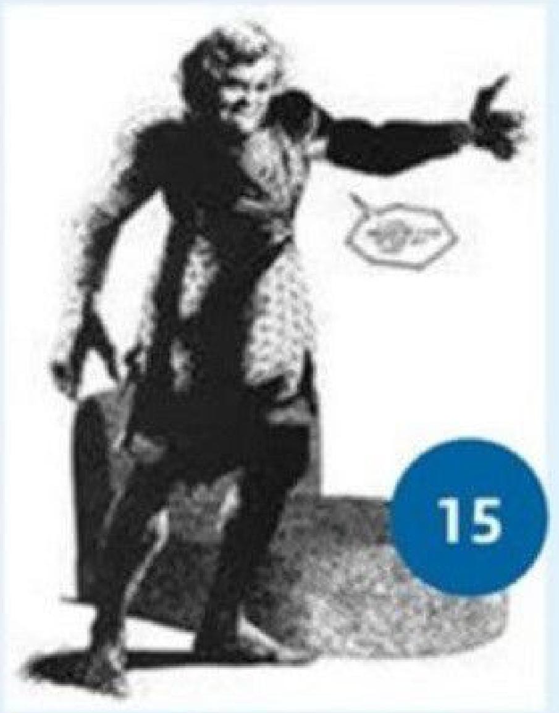

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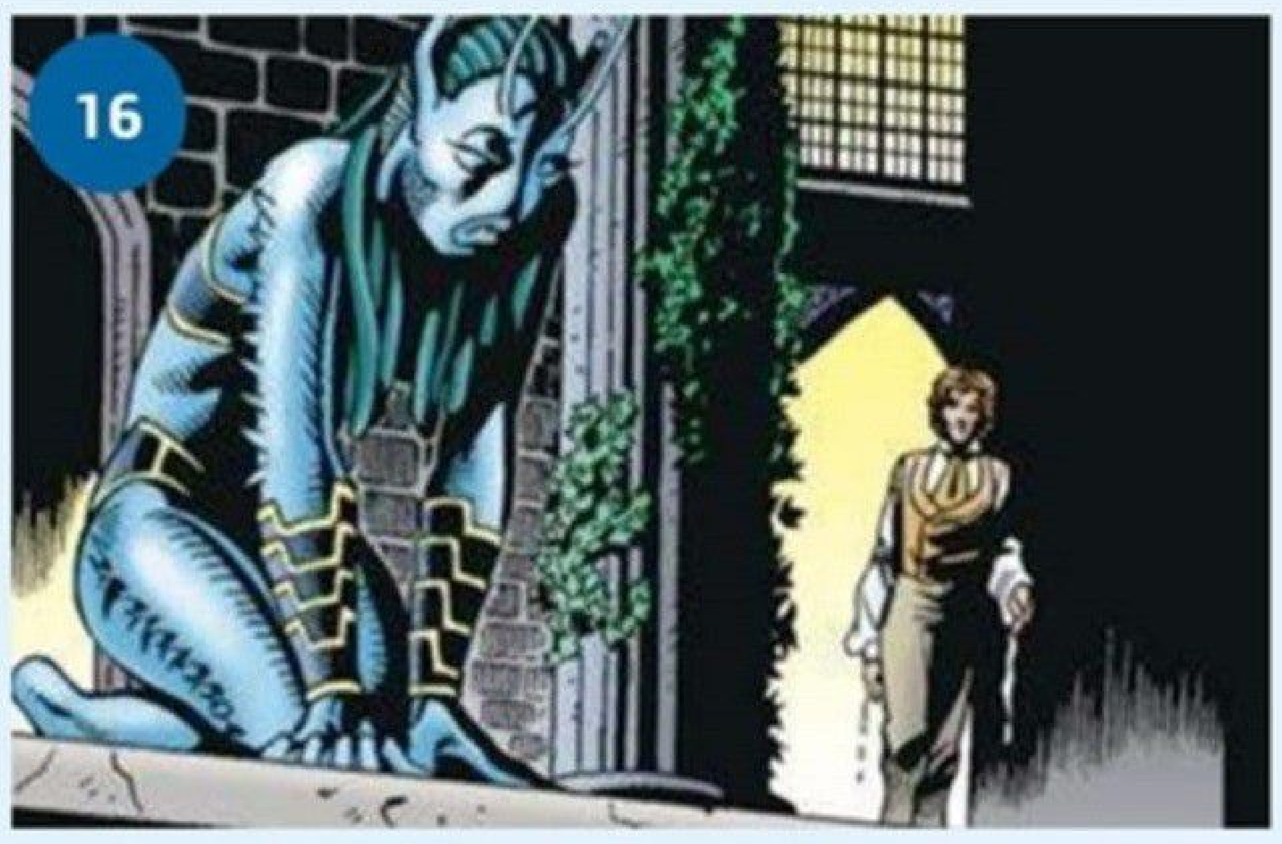

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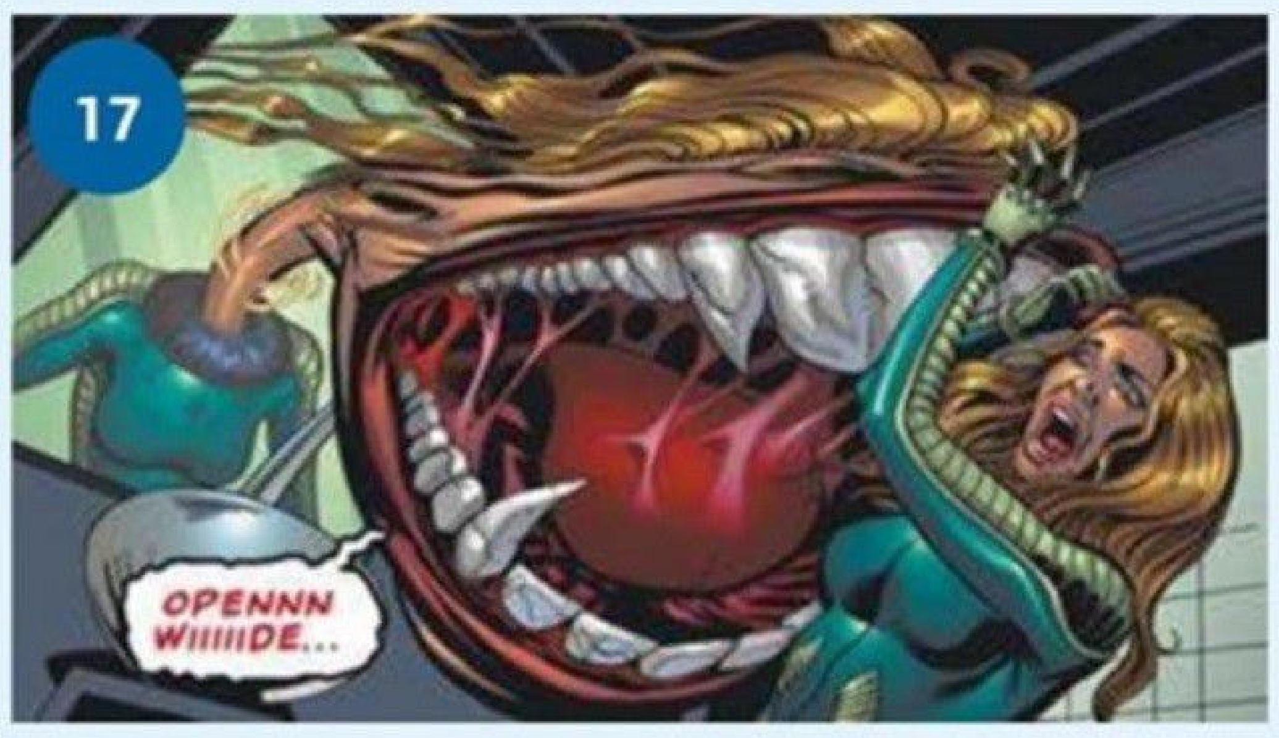
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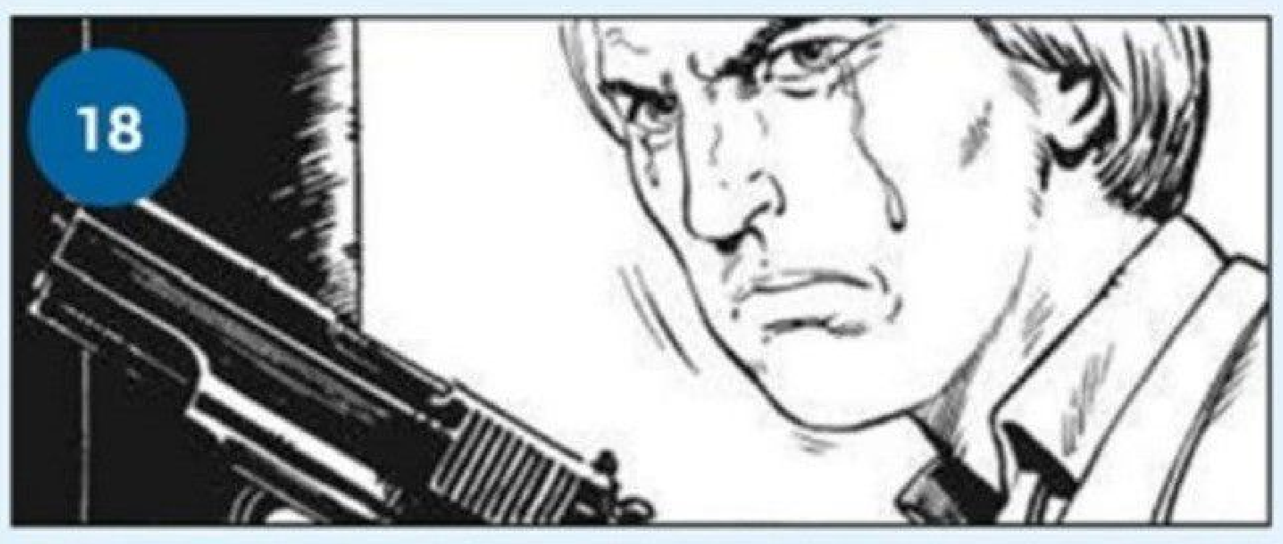

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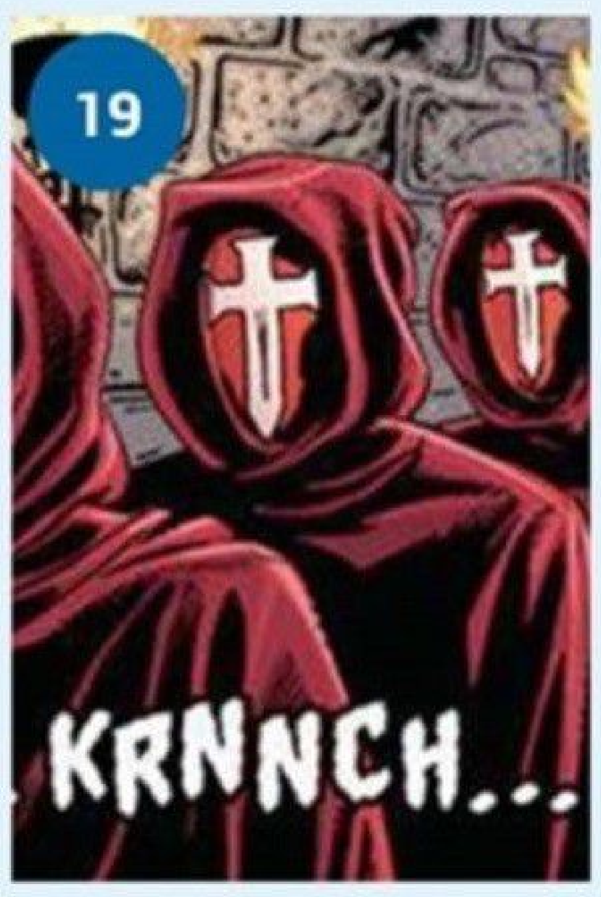

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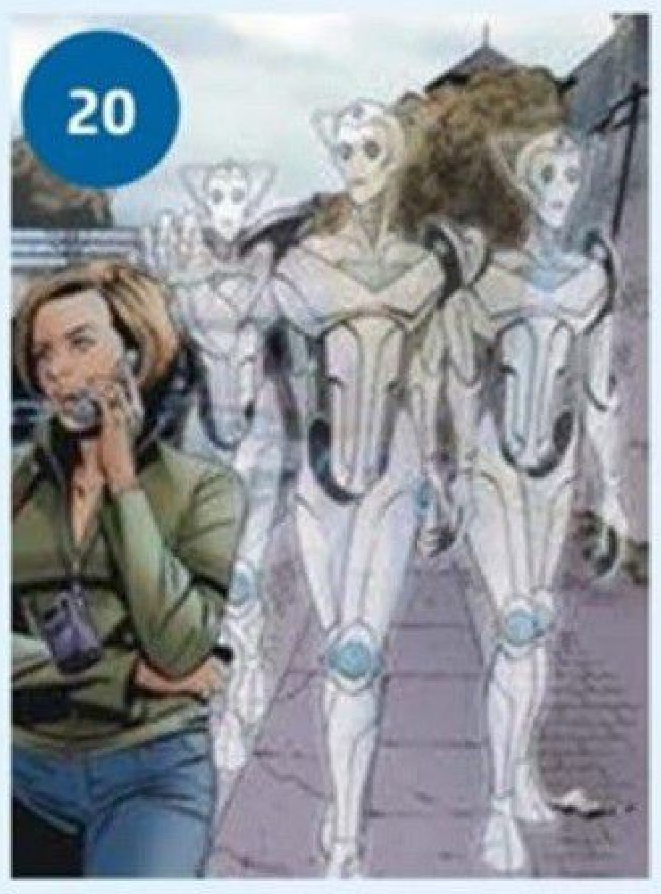


THE WEAKEST LINX?

***DWM* has had many weird and wonderful covers over the years, from the obscene vegetable matter of a Vervoid to an indignant-looking Sea Devil. Plus so, so many Daleks and police boxes.**

21) What was odd about the cover of issue 397?

22) What was the Fourth Doctor's verdict on the Insane Hatred of the Shrieking Glarosus?

23) Who was the first woman to appear on the cover of the magazine?

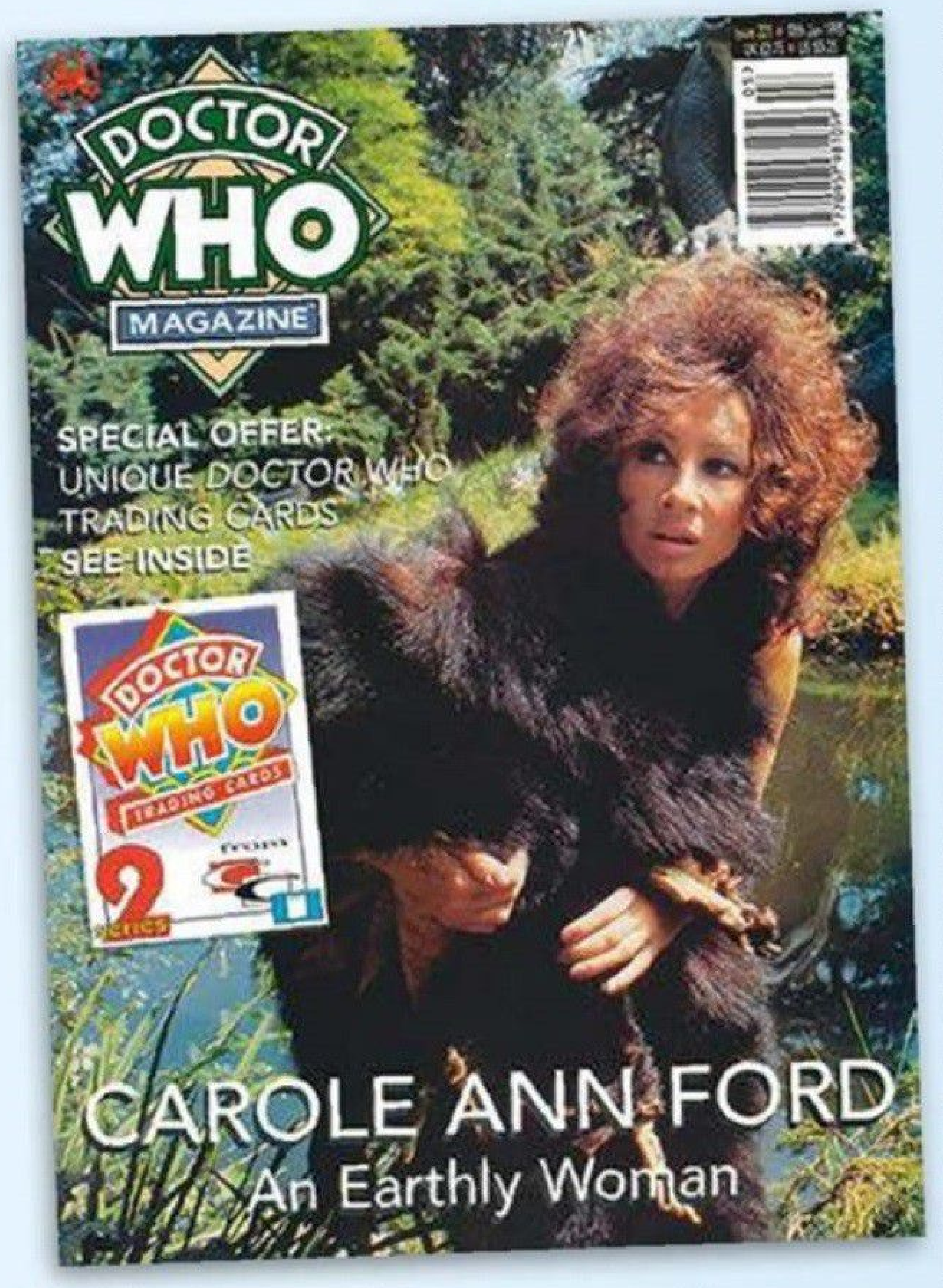
24) Which was the first cover to feature a photograph from a TV programme other than *Doctor Who*?

25) Which issue's cover was voted by readers in 2016 as their favourite cover ever?

26) Which member of the production team has appeared on the cover three times?

27) Which four 1960s *Doctor Who* companions have never appeared on the cover? (Not counting Sara Kingdom!)

28) What connects the covers of issues 88, 236, 342, 359, 417, 469 and 519?

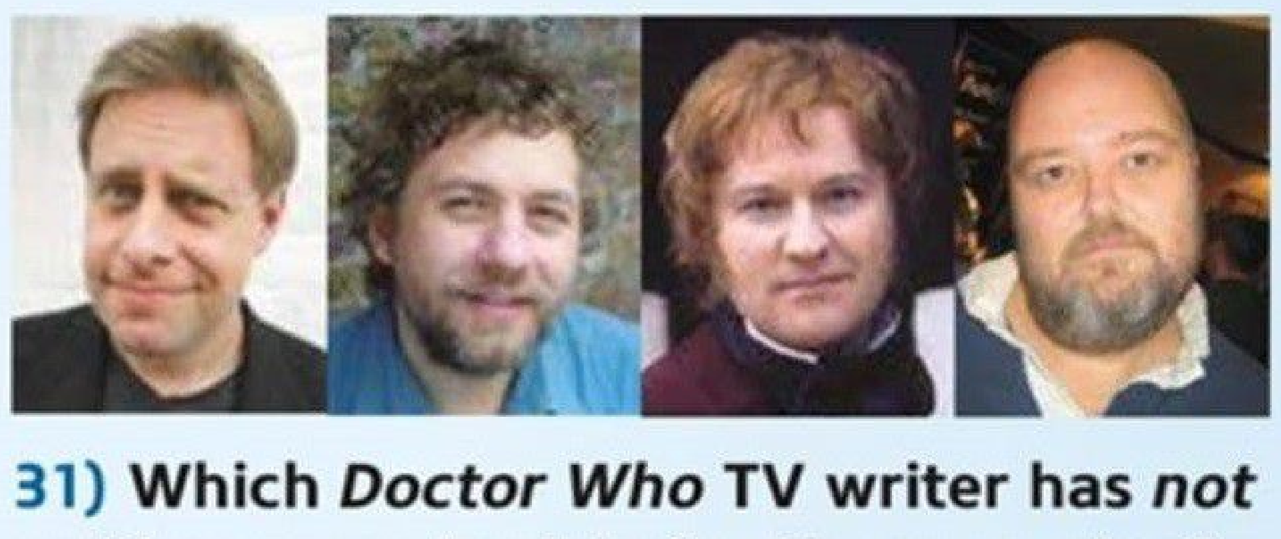


29) What connects the covers of issues 162 and 221?

30) Which four Target novelisations have had their artwork used as **DWM** covers?

MATRIX DATA BANK

The DWM* Matrix Data Bank *is the repository of all fan knowledge, from which the following multiple-choice questions have been plucked.



31) Which *Doctor Who* TV writer has *not* written a comic strip for the magazine?
(a) Paul Cornell
(b) Robert Shearman
(c) Mark Gatiss
(d) Gareth Roberts

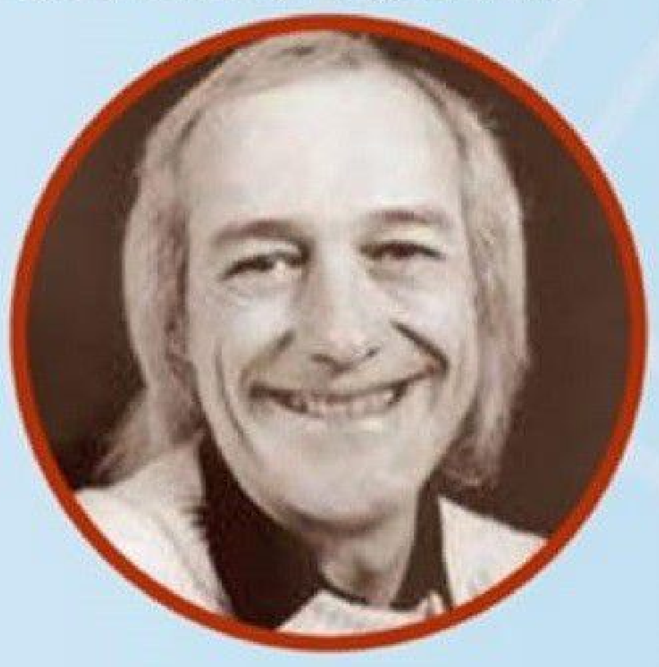
32) What was the first mention of Paul McGann in the magazine?
(a) On the cover; 'Paul McGann *is* the Doctor!'
(b) As a reader's suggestion for the Doctor in a *Doctor Who Casting Competition*
(c) In a letter from a reader called 'Jethrik' complaining about his casting
(d) In a *Gallifrey Guardian* report mentioning that he had turned down the role of the Doctor

33) For many years DWM has insisted on using the production team's titles for the Hartnell stories. Before this, however, it was unclear what some of these serials were actually called. For the *Archive* on the first Dalek story, was it referred to as:
(a) *The Mutants*
(b) *The Daleks*
(c) *The Survivors*
(d) All of the above, plus *The Dead Planet* and *Beyond the Sun*

34) Which of these has not been a free gift with the magazine?
(a) A flexi-disc of *The Theme from Abslom Daak – Dalek Killer*
(b) A Target novelisation
(c) A Slitheen whoopee cushion
(d) A facsimile of the first issue of *Doctor Who Weekly*

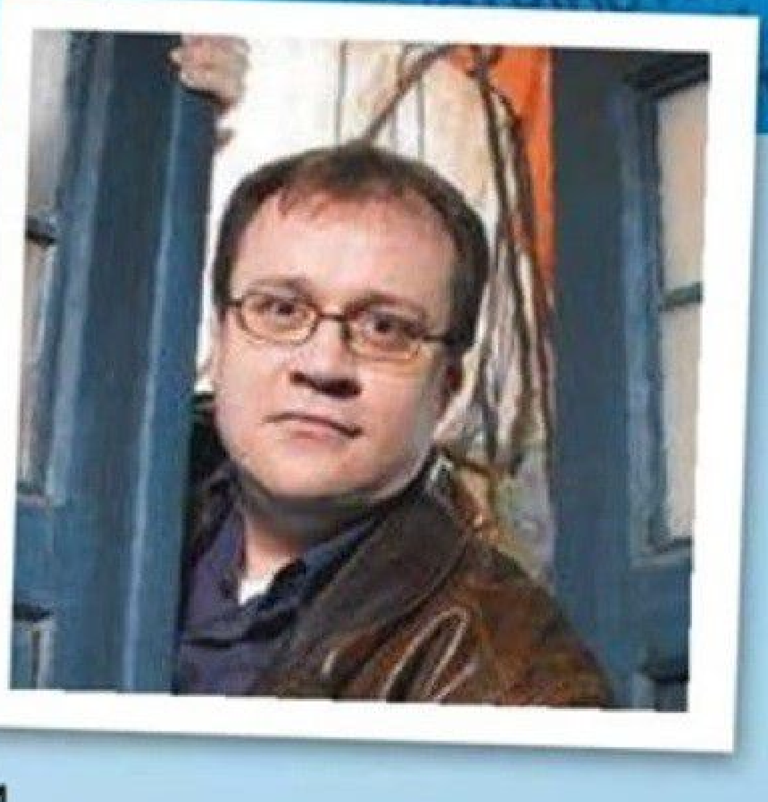
35) What was the name of the column by the writer of *The Impossible Planet/The Satan Pit*?
(a) *Fluid Links*
(b) *The Life and Times of Jackie Jenkins*
(c) *Data Coils*
(d) *Relative Dimensions*

36) Which of these was *not* a question posed by a *Gallifrey Guardian* headline during the 1990s?
(a) Tenth Planet 4 Returned?
(b) David Burton *is* the Doctor?
(c) New Series Go?
(d) New *Doctor Who* for Spring 1997?



37) Which of these was *not* an excuse for failing to turn up at the recording of *Doctor in Distress*, as featured in DWM 101?
(a) Holly Johnson was caught up in rehearsals
(b) Helen Terry had to fly overseas urgently
(c) Black Lace's train from Bradford was cancelled
(d) Leee John was suffering from food poisoning

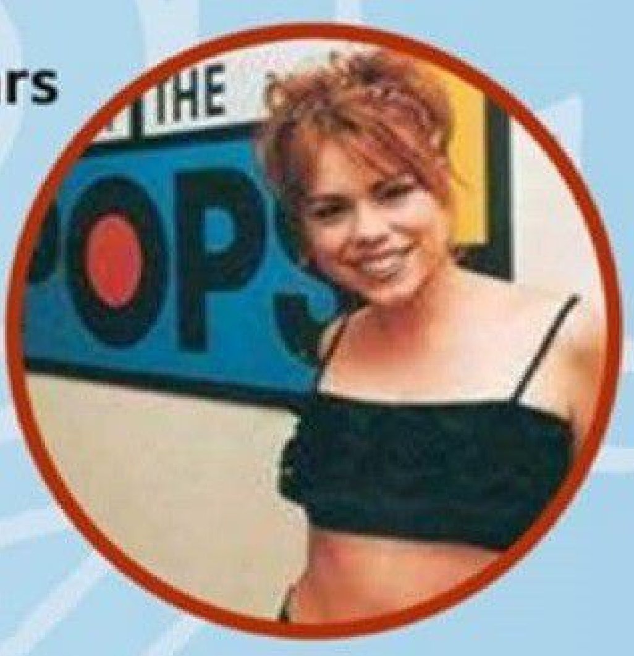
WHO CARES?
DOCTOR-IN-DISTRESS
PROFITS FROM SALES OF THIS RECORD GO TO Cancer Relief



38) What did one DWM reader memorably describe as being "too old", "too bad" and "too Welsh"?
(a) The first three stories of Season 24
(b) The *Doctor Who* exhibitions at Blackpool, Longleat and Llangollen
(c) The likenesses of the Doctors on the cover of *The Three Doctors* novelisation
(d) Russell T Davies' *Production Notes* column

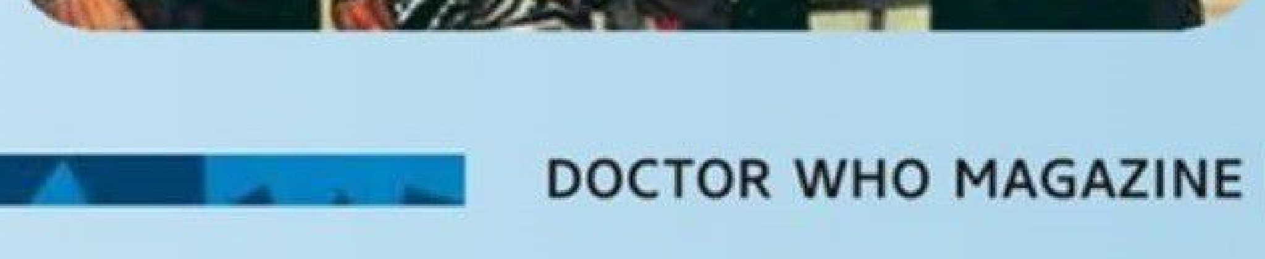
39) Which 1980s co-stars were *not* reunited for a DWM interview?
(a) Gavin Conrad and Andrew Conrad
(b) Nerys Hughes and Simon Rouse
(c) Fiona Walker and Gerard Murphy
(d) Donald Pickering and Wanda Ventham

40) Which of these pop stars has *not* been interviewed in the magazine?
(a) Billie Piper
(b) One Direction
(c) Hank Marvin
(d) McFly



41) Which of these *wasn't* a 'bid' for new *Who* revealed by the *Space-Time Telegraph*?
(a) Dan Freedman's bid. Sorvad said: "The Doctor and his companions fight the Daleks, who have allied themselves with a corrupt alternative High Council of Time Lords, the Valeyard, Barbara and Kroll."
(b) Mark Gatiss & Gareth Roberts' bid. Sorvad said: "A fresh new Noughties look for the show is promised, which will be remarkably similar to 1978's *The Stones of Blood*."
(c) Steven Moffat's bid. Sorvad said: "A smart, sexy new take on the show in which the Doctor is accompanied by a stripogram dressed as a police officer who is handy with a pair of handcuffs."
(d) Russell T Davies' bid. Sorvad said: "'An Adventure in Manchester and Time' is the subtitle for Davies' bid, as a Waterstones bookshop in Deansgate becomes the setting for an epic battle..."

42) What was the prize for a 'Star Letter' complaining about the magazine giving unwarranted coverage to *Red Dwarf*?
(a) *Doctor Who: Dark Eyes*
(b) A subscription to **Doctor Who Magazine**
(c) *Doctor Who: The Child of Time*
(d) *Red Dwarf* Series 10 on DVD →



Happy Times and Places

→ **43) According to a lady encountered by the Watcher, who was the first ever producer of *Doctor Who*?**
(a) Dear old Verity Lambert
(b) Dear old Biddy Baxter
(c) Dear old Vere Lorrimer
(d) Dear old Alice Frick

YOU ARE NOT
ALONE

44) Which *Doctor Who* actor did *You Are Not Alone* columnist Neil Harris claim to have seen in the nude?
(a) Peter Davison
(b) Colin Baker
(c) Sylvester McCoy
(d) Paul McGann

45) In issue 300, *Doctor Who* archivist Andew Pixley wrote about unsolved mysteries – many of which he has since solved. Which of the following remains a mystery to Andrew:
(a) Who played the Trog slaves in *Underworld?*
(b) What did Cassandra look like?
(c) Which actress was originally cast as Sarah Jane Smith?
(d) What did Preslin's apothecary look like?

OUT OF THE TARDIS

For over 20 years, the stars of* Doctor Who *have taken questions from the TARDIS tin. Which companion actors and actresses said the following?

46) "I love the Prodigy – they make me laugh so much!"
47) "I would pass a law saying that no one could become a politician unless they had done a course in meditation."
48) "Stack us on top of each other and we'd be about the same height as Russell."
49) "I'm still trying to think about being a woman. I'd want to be someone successful and attractive, obviously."
50) "I actually think David Tennant is very sexy – he has confidence, and he exudes that when you talk to him."
51) "Probably the most exciting thing I have is Turlough's spaceship from *Planet of Fire*. It was just sitting there in a dustbin waiting to be chucked out, and I asked if I could have it."
52) "I'd want to tell Darwin, 'Think what's happened since you made that amazing discovery, that amazing idea that you had, and aren't you thrilled that it's all turned out to be right?'"
53) "Nothing was ever explained. Mostly Bill and I made it up as we went along."
54) "A man came up to me and said, 'I never knew honesty could be so loud. I've always loved your character because you made me feel normal and real'."
55) "I would like to have been in *Citizen Kane*."

POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX

BEYOND THE TARDIS

Occasionally people interviewed in DWM have gone on to work on the TV series. Who said the following?

56) "Initially I wanted to be a Time Lord, but as I got older that turned into 'maybe I could be one of those people who *pretends* to be a Time Lord'."
57) "While I would love to be involved in such a project, I think you probably need people who are not fans..."
58) "I'd write it completely differently, I think, if I was doing it for television."
59) "The series' old ratings could only be dreamed of now by broadcasters. Ten million! Just imagine..."
60) "God help anyone in charge of bringing it back – what a responsibility!"

OFF THE SHELF

DWM hasn't held back in its reviews. Which stories received the following harsh critiques?

61) "It's all so pious that we can't even console ourselves with the thought we might have been gifted a couple or three new fan-jokes."
62) "This was the first *Doctor Who* adventure in years that has had me waiting impatiently for it to end, and irritated while it was on."
63) "... four rather silly and tedious episodes that make you think 'Well, that might have been good, but only if...'"
64) "... sets that looked like they'd been recycled from kids' TV shows of the 1970s, extras from central casting wandering around drinking out of plastic cups and eating space burgers."
65) "The story slows so badly that by the 20-minute mark we still haven't got past the head-swaying Muppet choir."

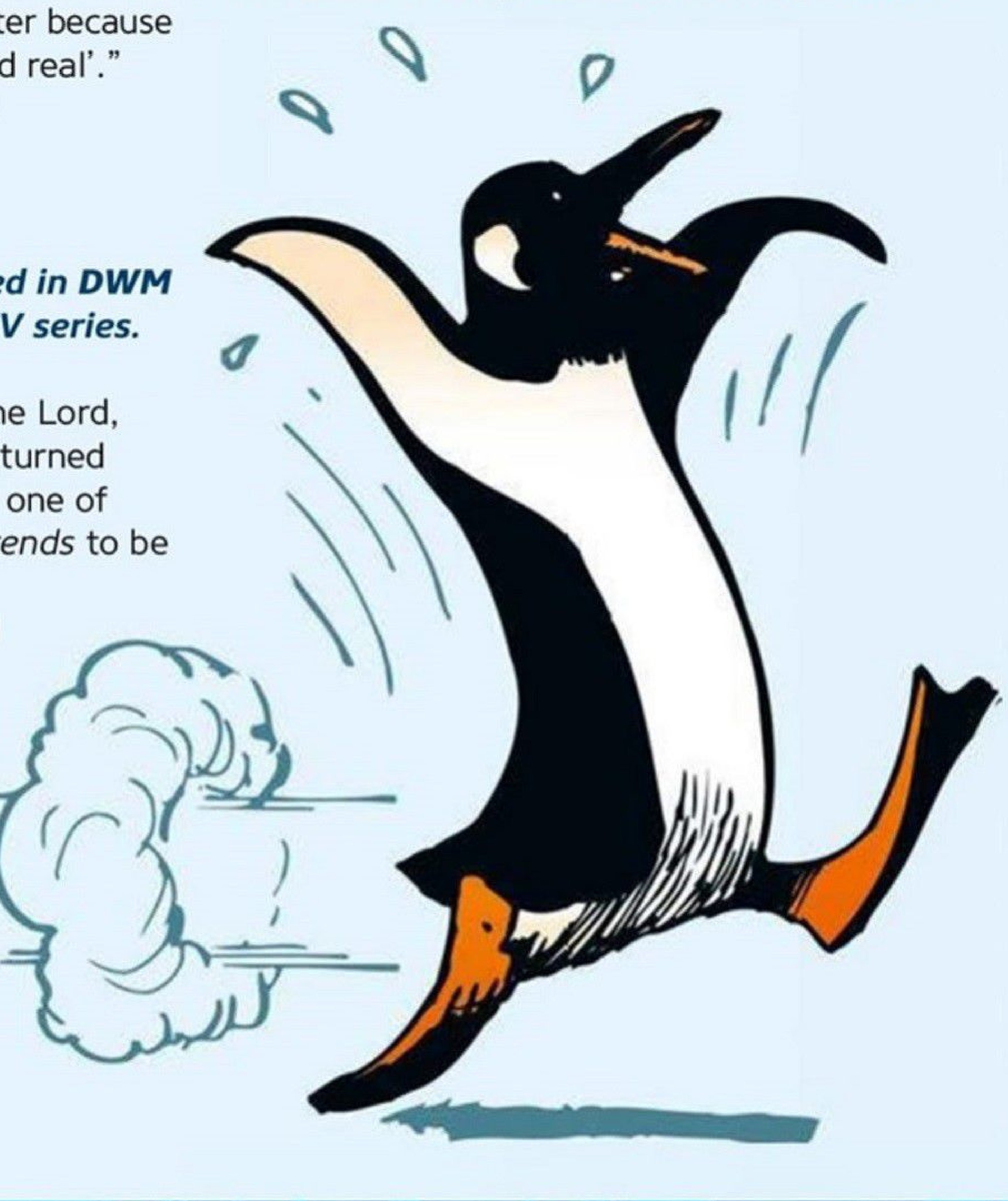
THE FINAL TEST

66) To whose memory was the first issue of *Doctor Who Weekly* respectfully dedicated?
67) Which two *Doctor Who* stories did Class 4G watch?
68) Who was asked if people shout 'Richard' at him in the street?
69) What is Frobisher's real name?
70) What does ERIC stand for?

ONE MORE, FOR LUCK

71) Who was based at Hensall, nr. Goole?

Answers will be published next issue. DWM



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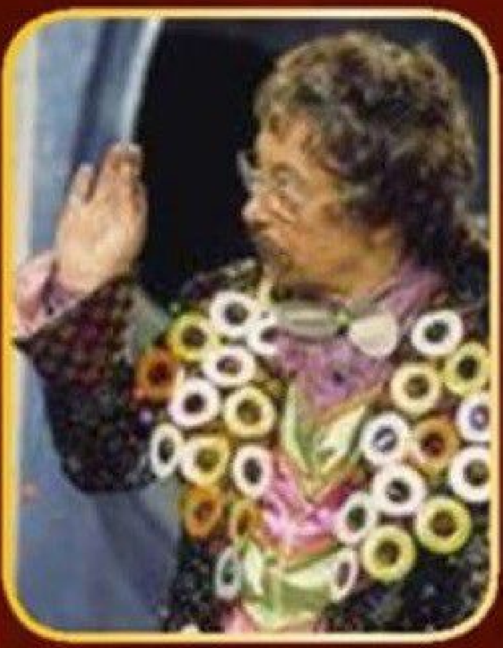

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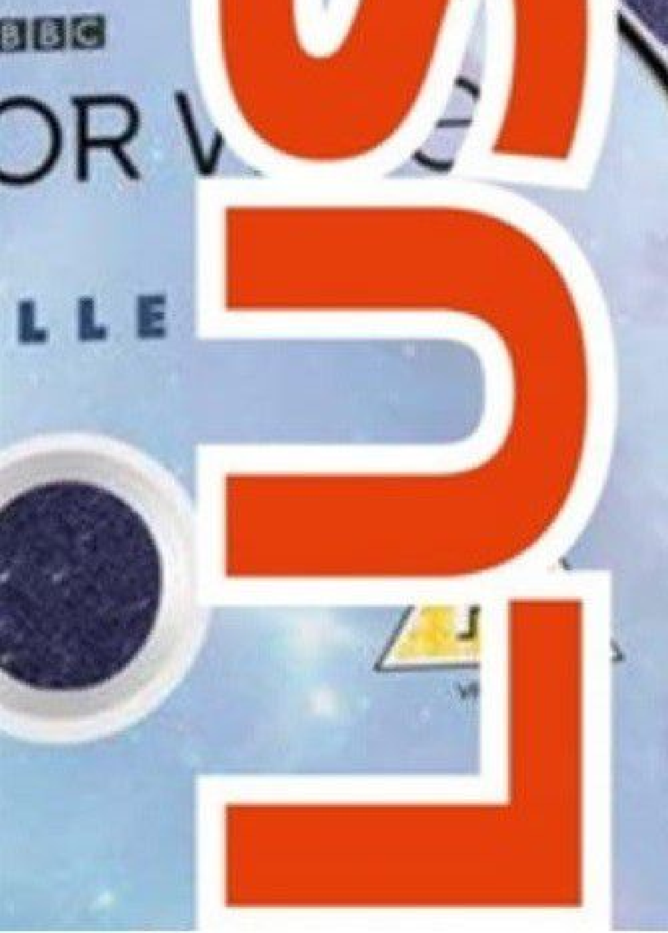

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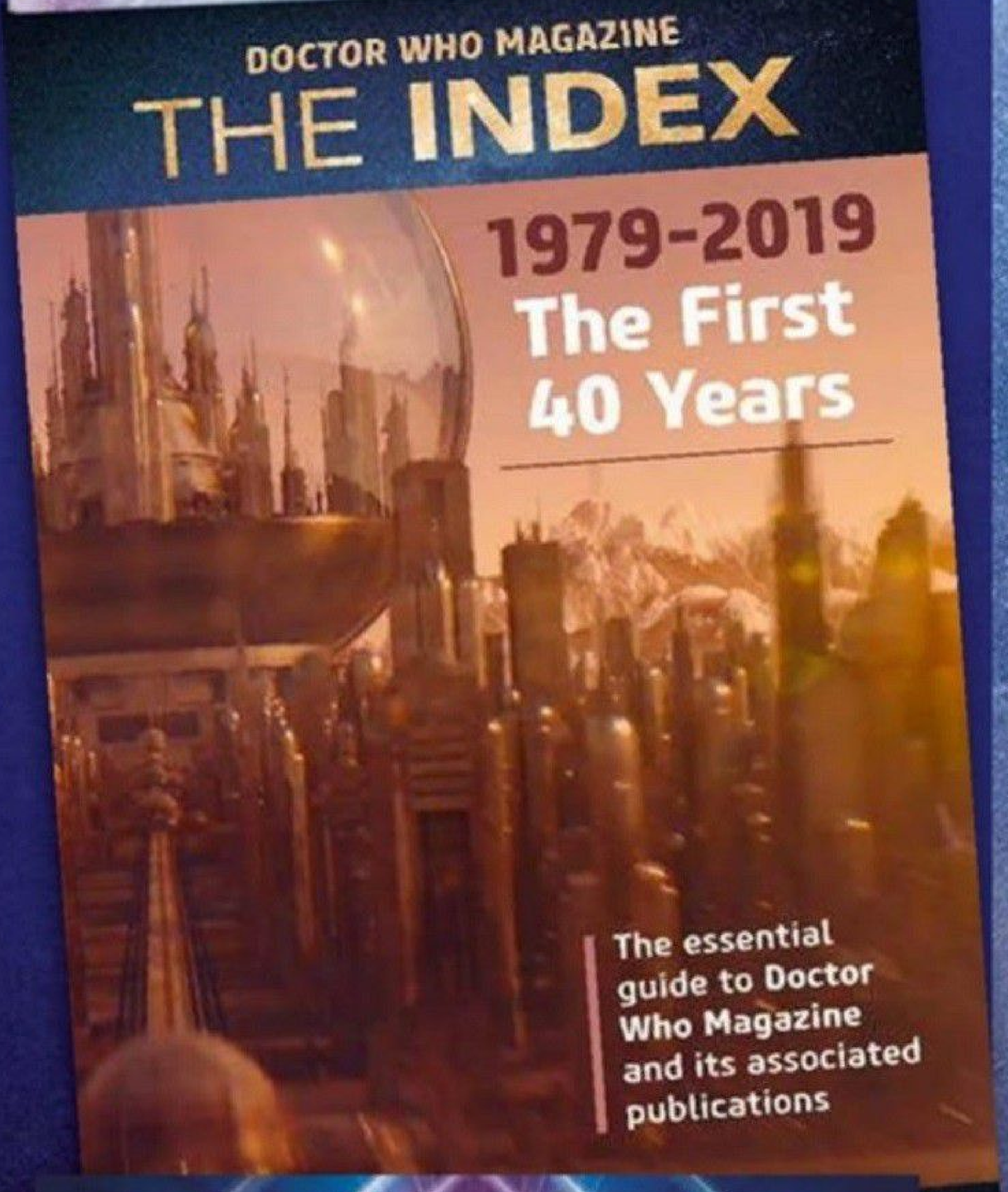
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The First
40 Years

The essential guide to Doctor Who Magazine and its associated publications

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December 2019

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- Unpublished interview
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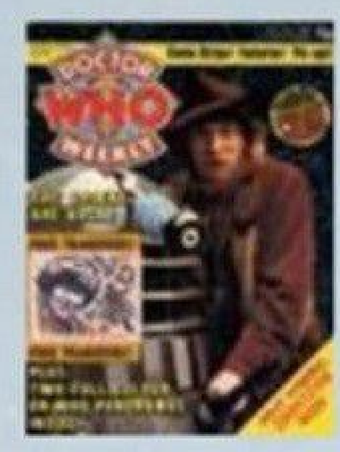
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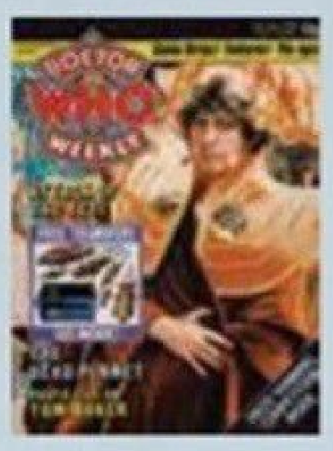
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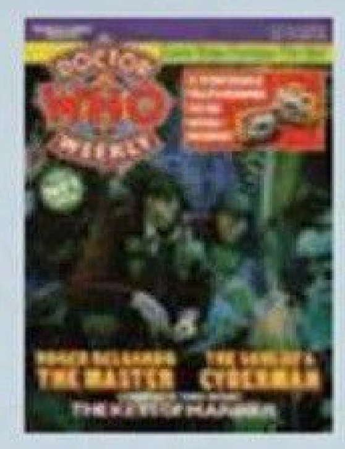
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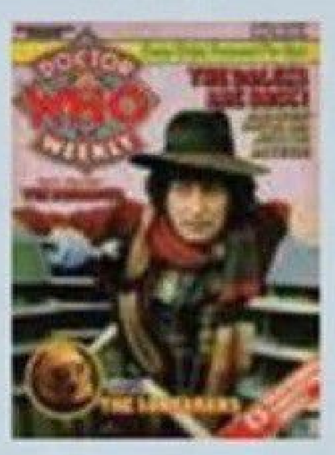
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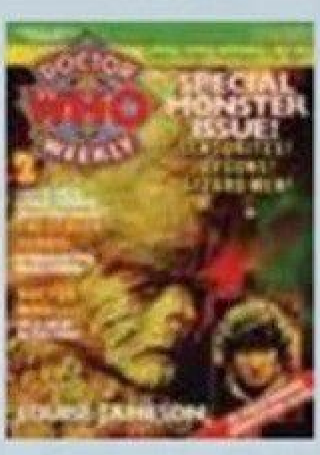
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A 40th birthday is a good excuse to look over your shoulder at where you've been, and that's one of the aims of this **Doctor Who Magazine** supplement. But that wasn't the only reason we asked Jo Hillman to dedicate herself to the epic task of compiling this index. We commissioned this wide-reaching survey largely because nothing like it already exists, either in print or on the internet. It's something we'll be referring to all the time in the **DWM** office, and it's something that we think could transform your collection of back issues into a useful reference library.

A brief note about what you will – and won't – find in the following pages. This is an overview of **Doctor Who Magazine**, its predecessors (namely *Doctor Who Weekly* and *Doctor Who Monthly*) and the associated titles published by Marvel UK and Panini since 1979. This amounts to almost 700 magazines. Given that it would have been impossible to package this issue with a book the size of an old telephone directory, we had to impose some parameters.

This is an index of featured interviews, articles, previews and reviews. We haven't indexed news stories or indexed within articles, and next to each entry you'll find issue numbers, not page references. The key below lists abbreviations for each of the publications we've covered and each of the editorial strands we've highlighted. Subjects are gathered in themes, so you won't have to flick between too many pages if you want to look up comic strips and text fiction, or Big Finish audio plays and talking books.

I can't imagine that any other television programme has been analysed or chronicled to the same extent as *Doctor Who*. This index is your route map to 40 years of that eccentric, but compelling, scholarship.

Marcus

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KEY

AR	Archive
ARX	Archive Extra
FOF	The Fact of Fiction
TS	Telesnap Archive
INS	*Doctor Who Insider*
INSSE	*Doctor Who Insider* Special Edition
INSW	*Doctor Who Insider* Winter Special
SE	*Special Edition*
ESS	*The Essential Doctor Who*
WS	*Winter Special*
SS	*Summer Special*
HS	*Holiday Special*
SPR	*Spring Special*
25thSP	*25th Anniversary Special*
50YRS	*50 Years* Special
CC	*Classic Comics*
DC	*The Dalek Chronicles*
POST	*Poster Magazine*
Story	*The Story of Doctor Who*
**DE	Deluxe Edition
10thSP	*10th Anniversary Special*
DWC12th01/02	*The Doctor Who Companion: The 12th Doctor – Vol One/Vol Two*
SB07/08/09/10	*Story Book 2007/2008/2009/2010*

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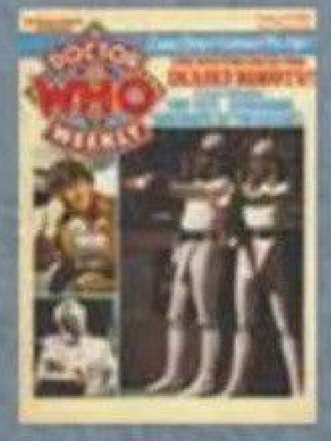
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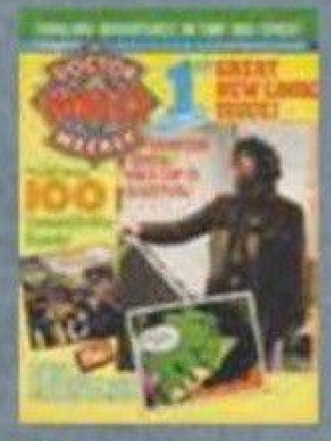
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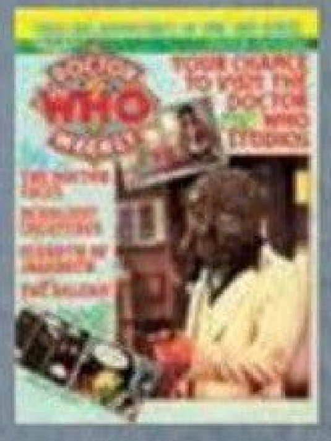
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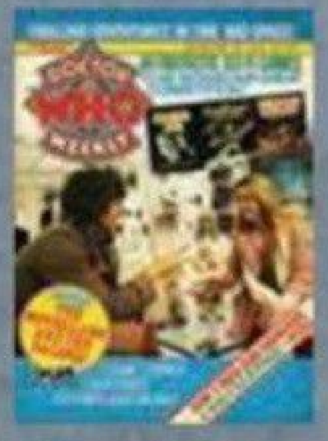
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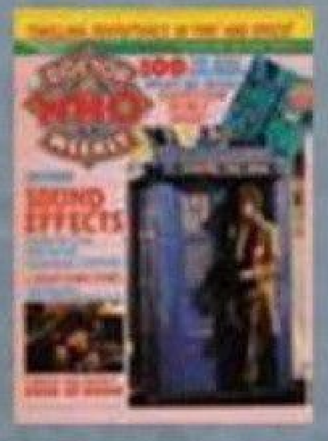
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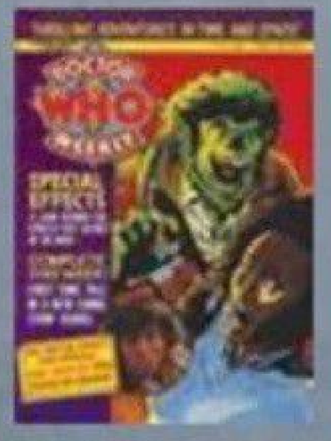
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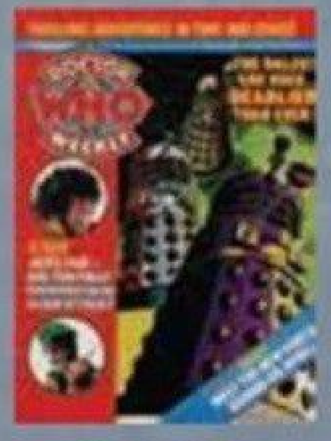
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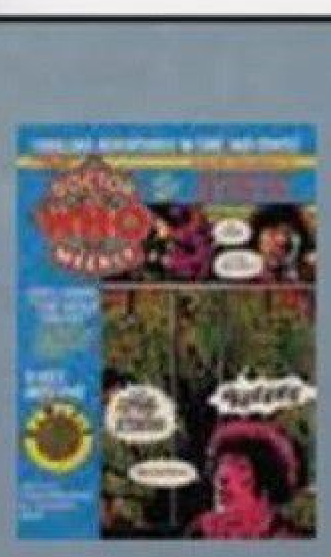
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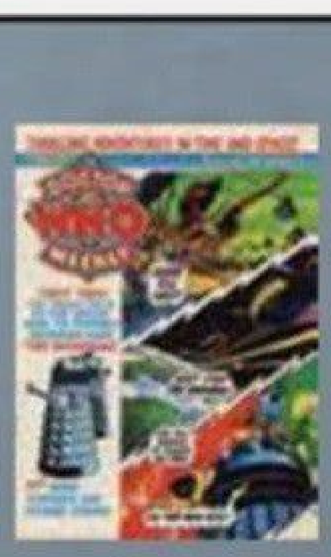
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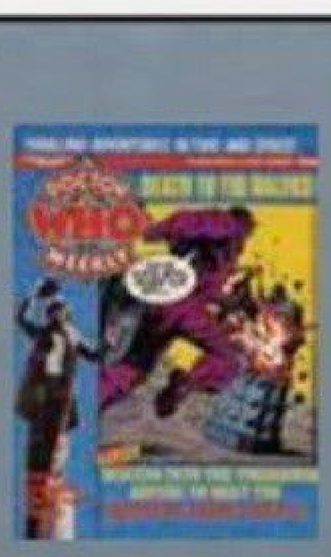
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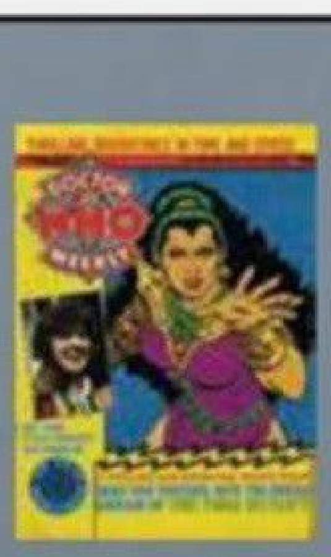
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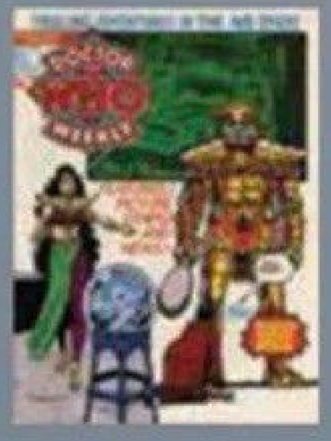
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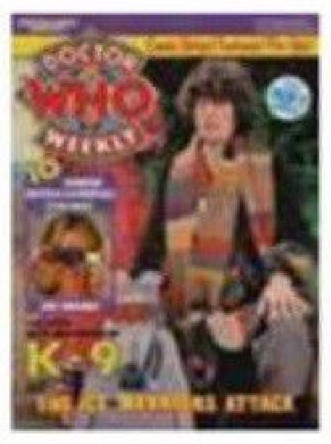
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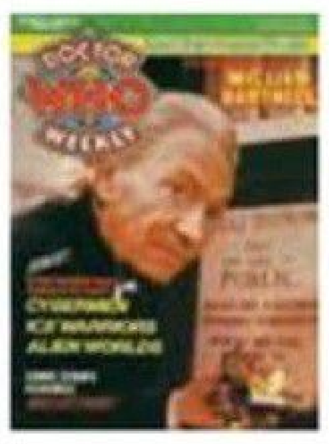
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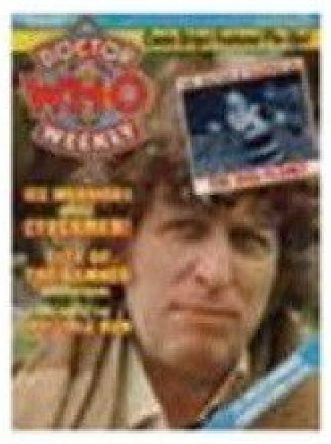
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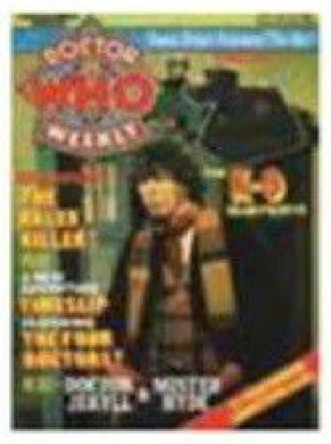
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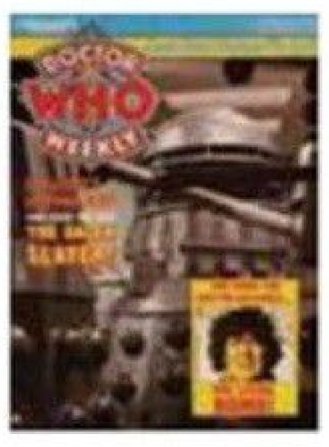
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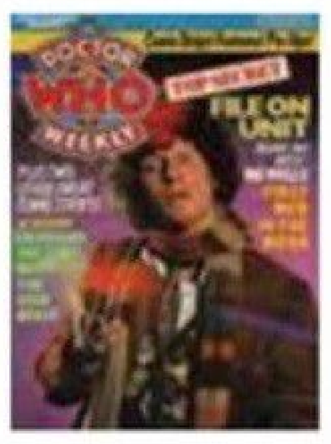
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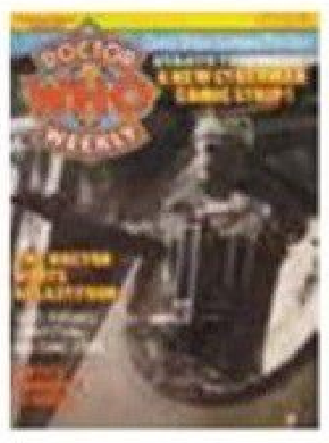
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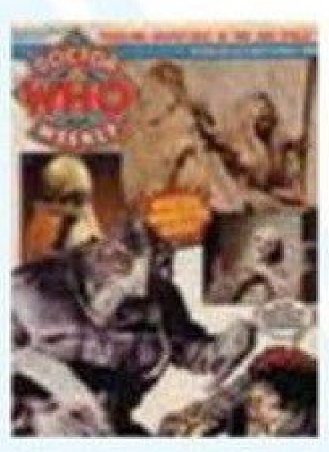
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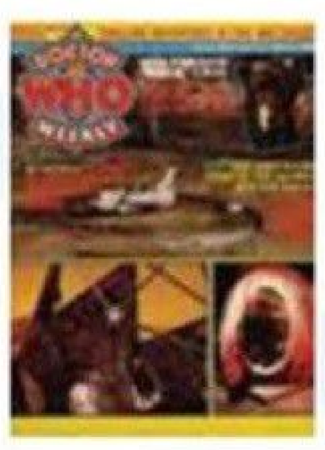
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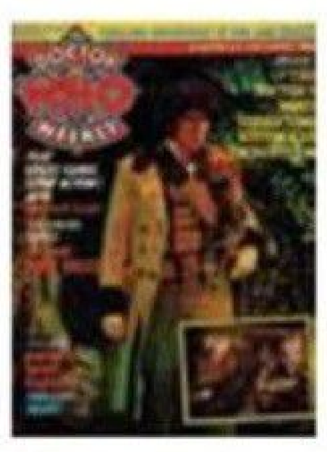
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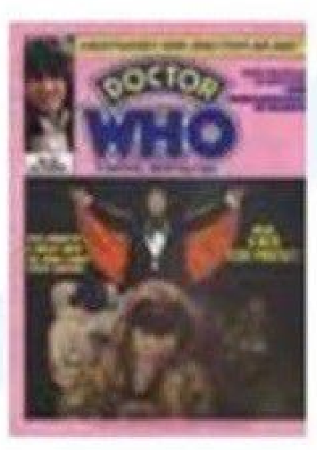
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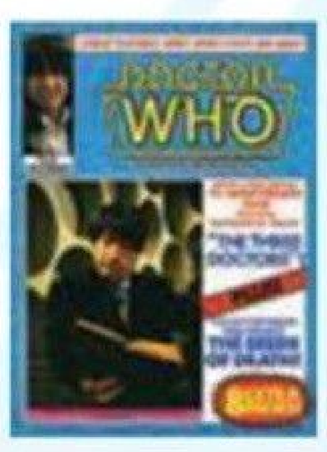
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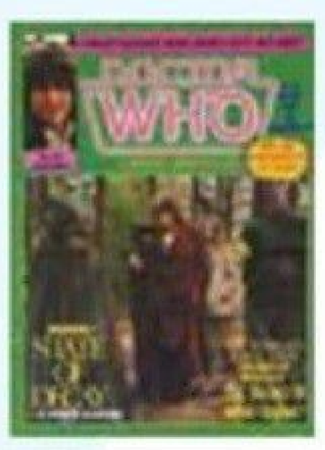
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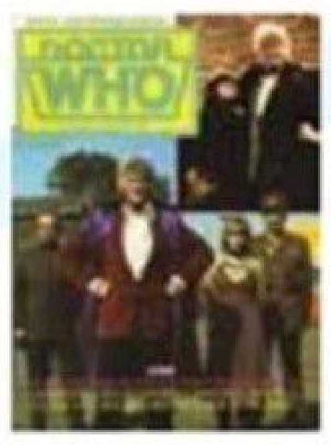
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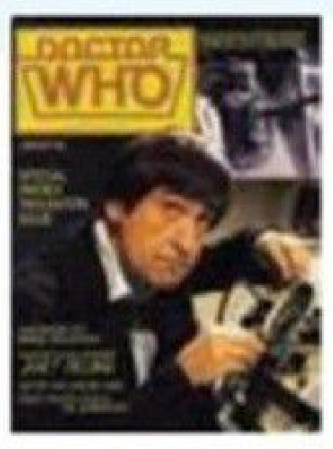
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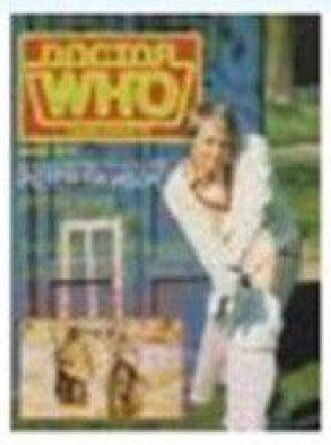
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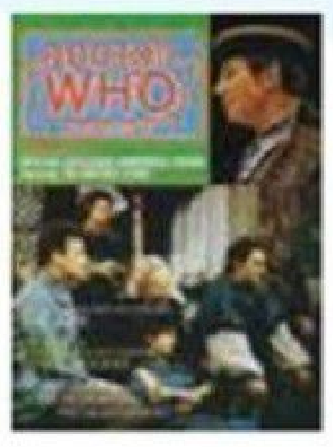
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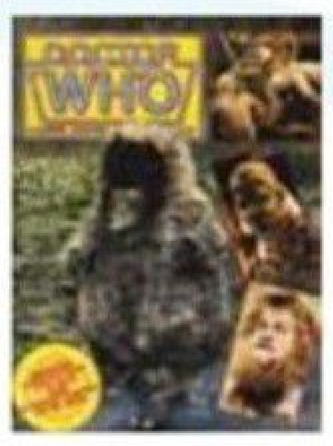
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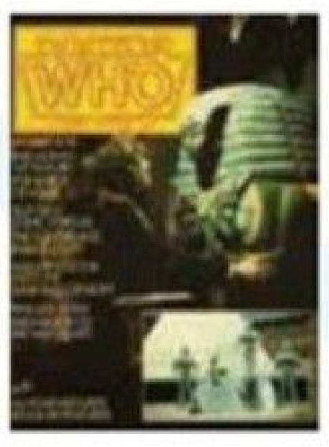
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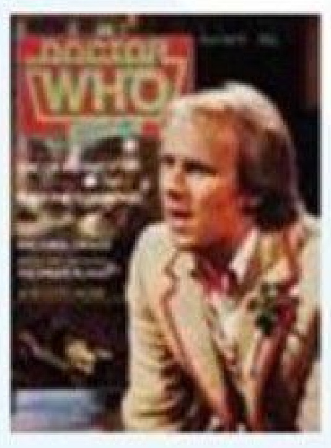
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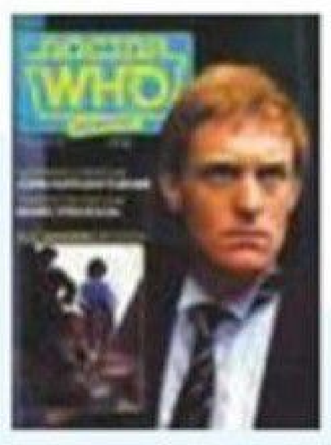
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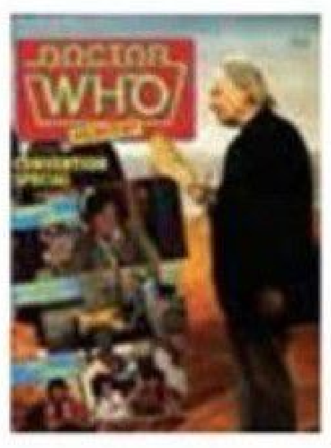
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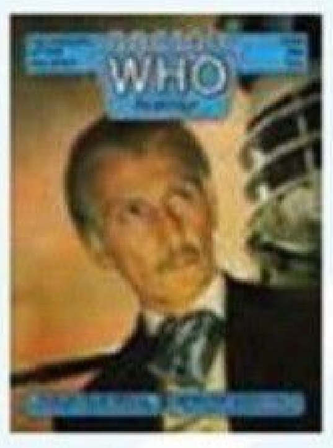
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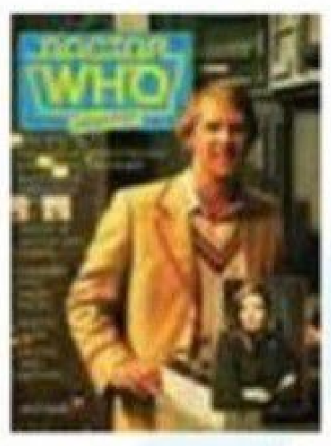

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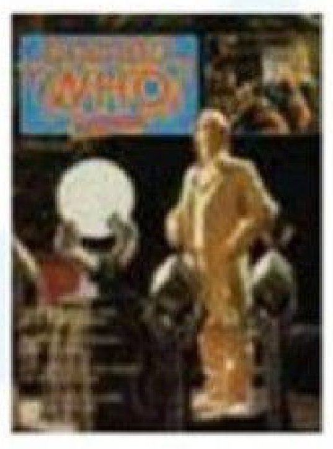

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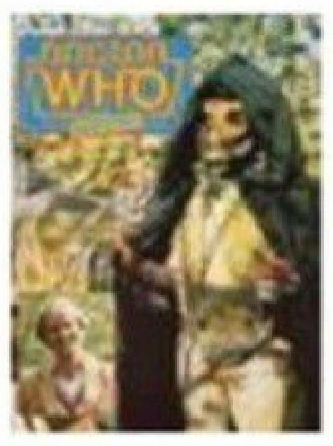

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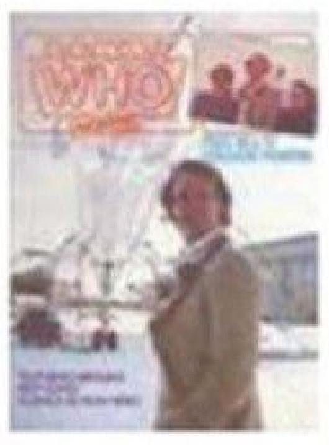

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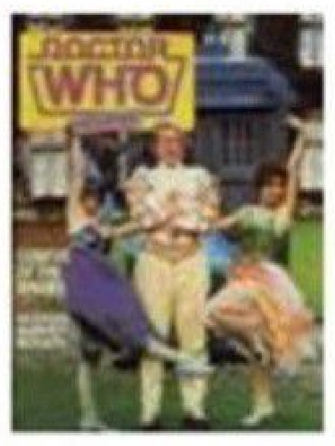

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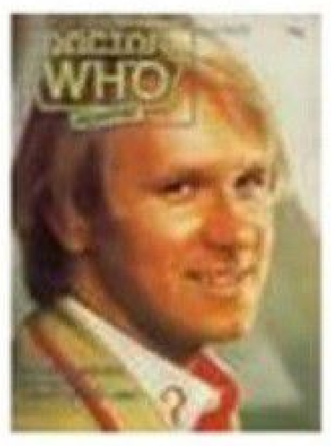

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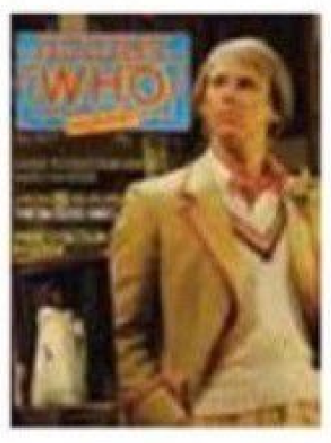

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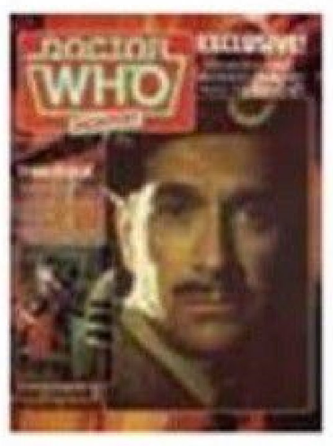

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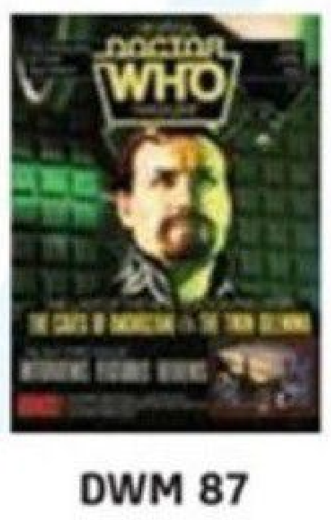

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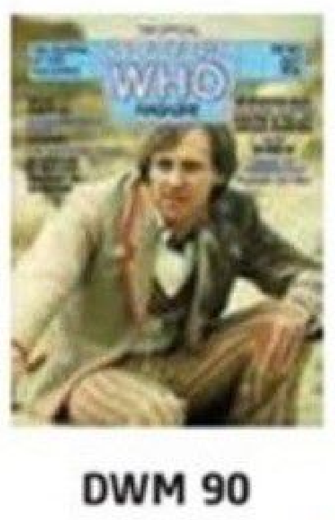

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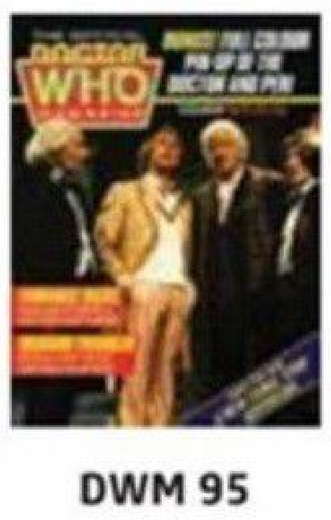

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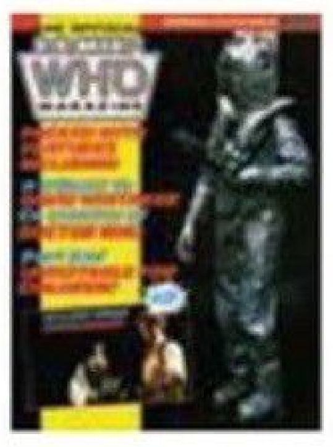
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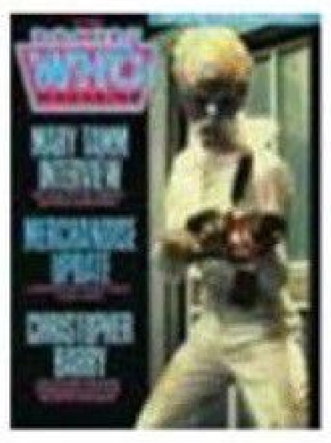
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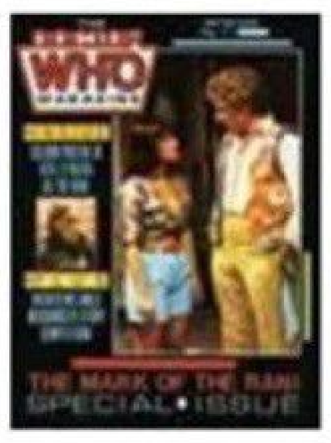
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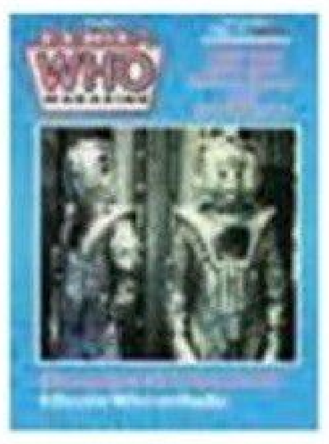
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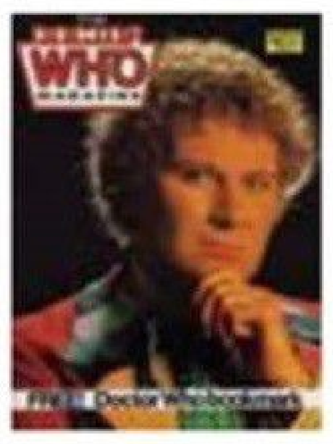
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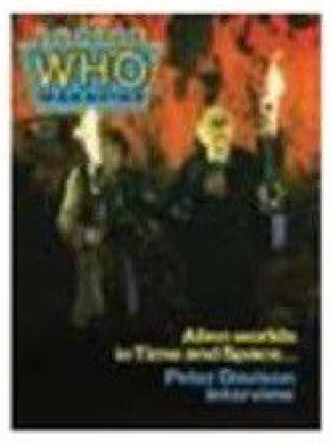
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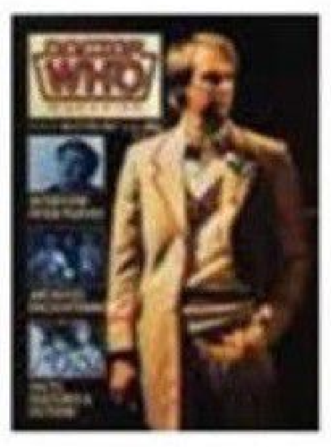
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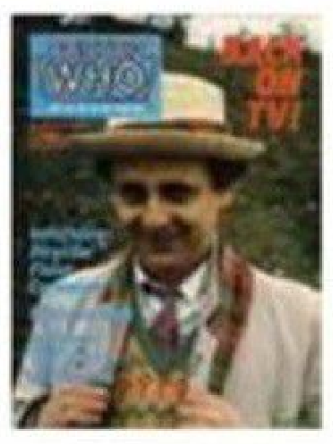
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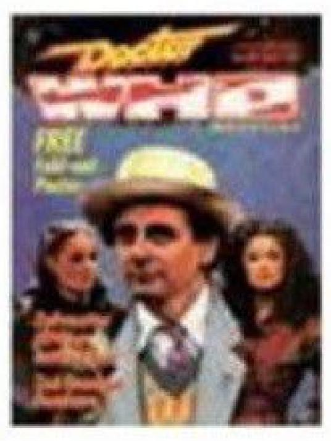
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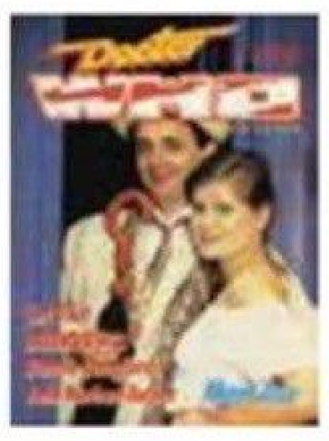
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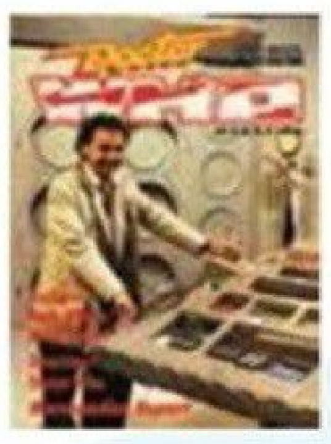
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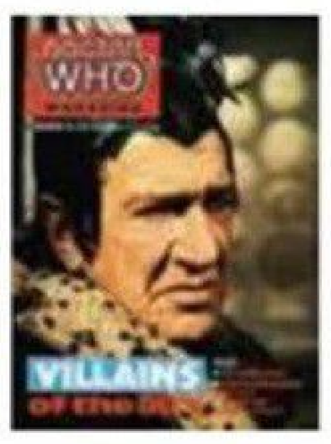
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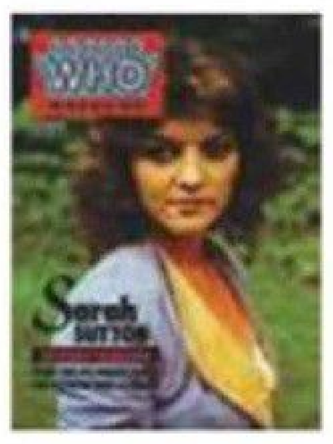
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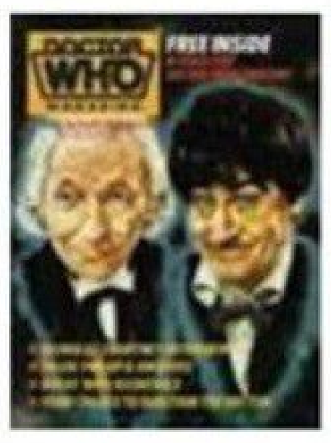
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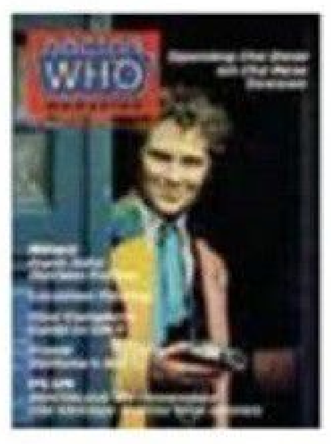
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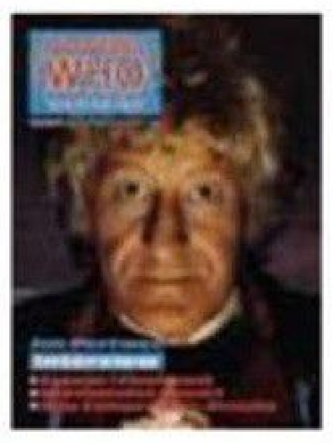
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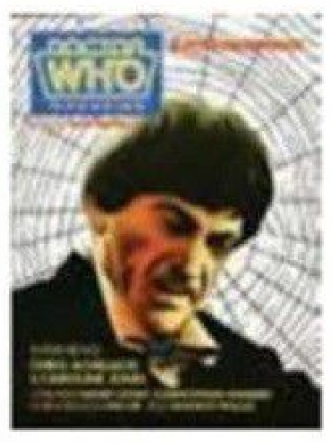
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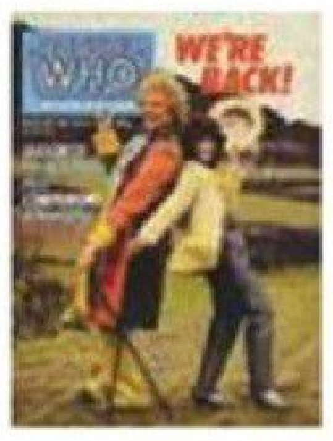
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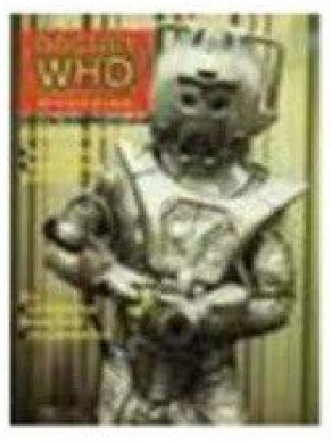

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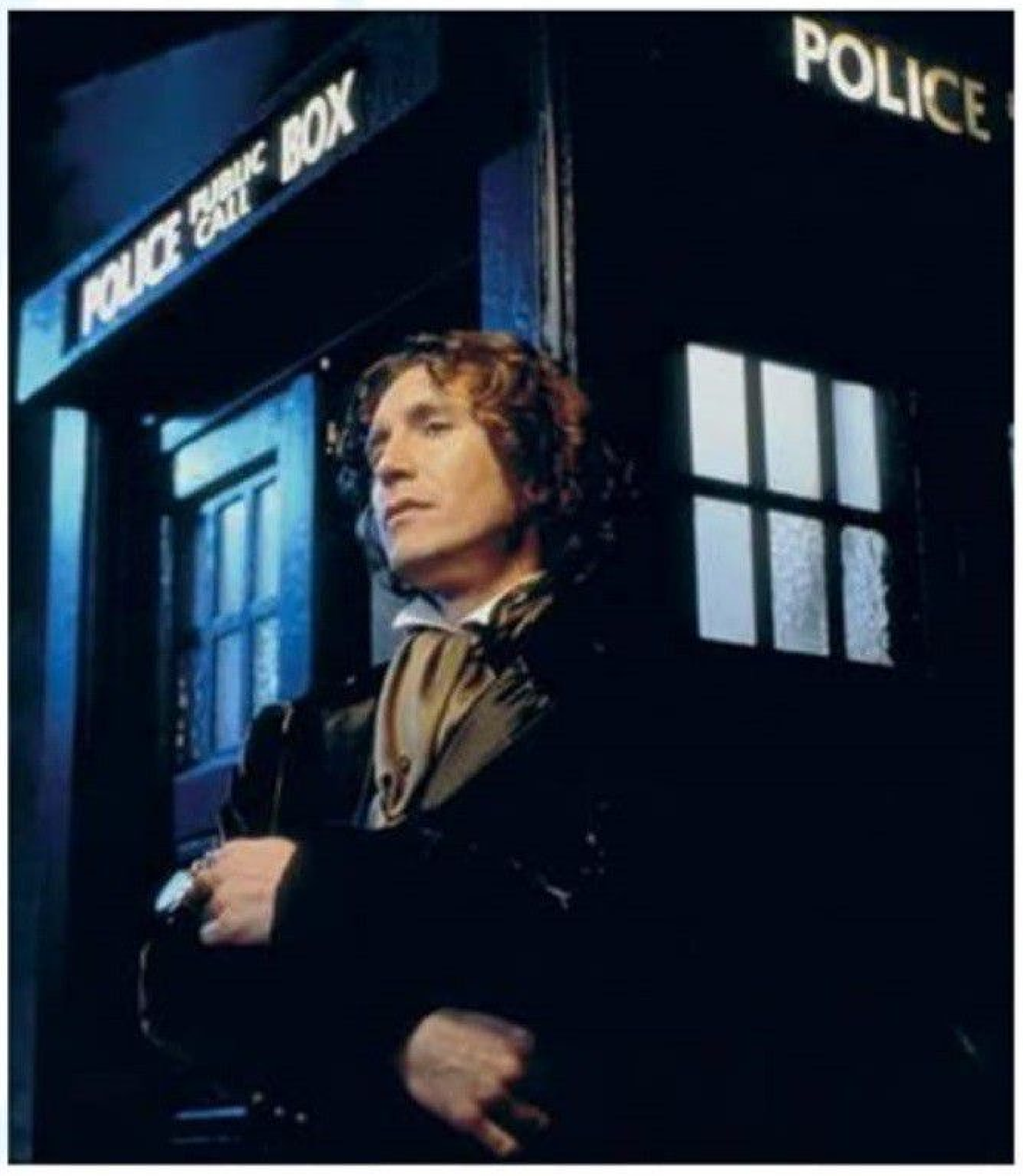

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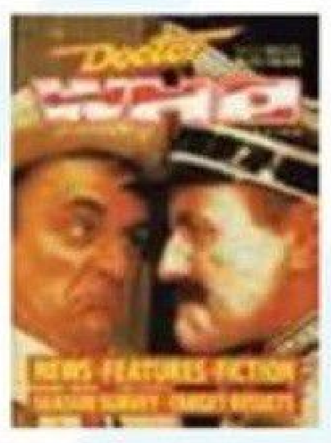
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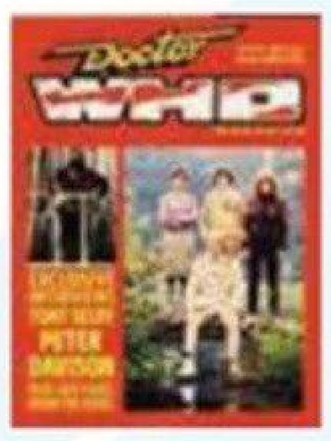
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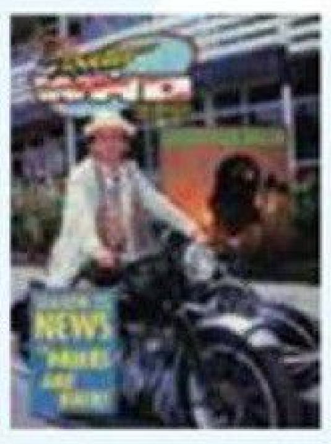
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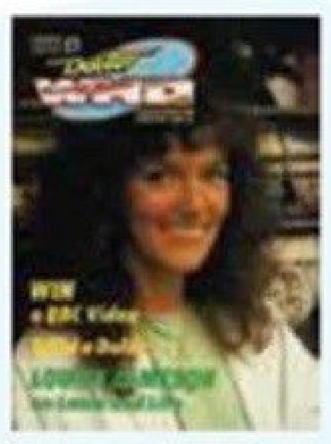
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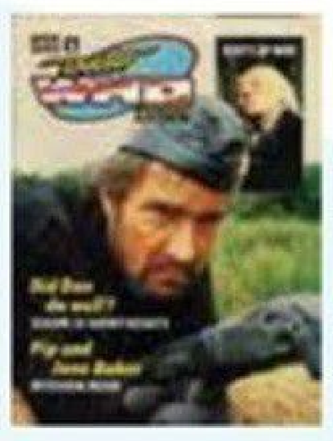
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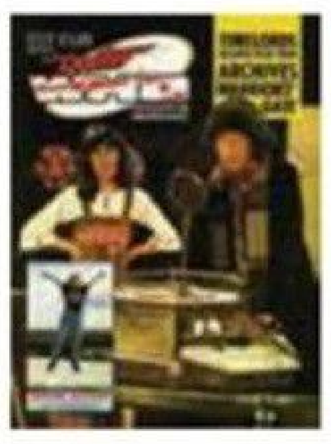
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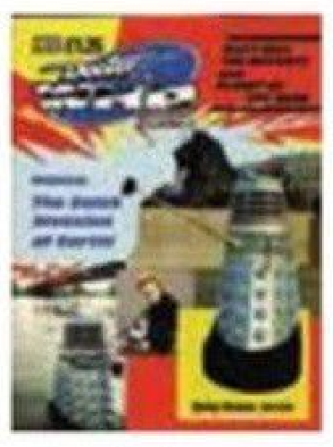
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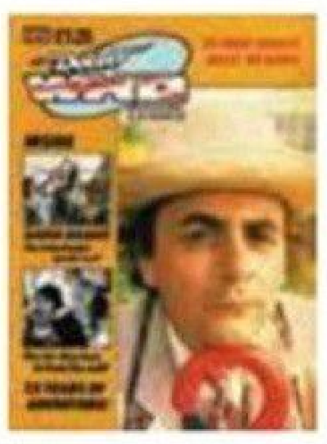
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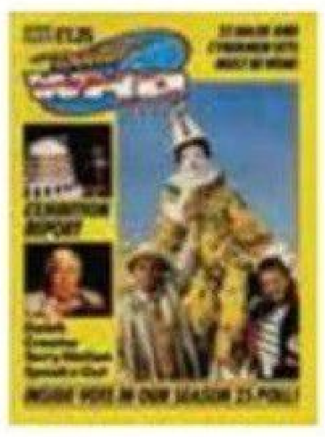
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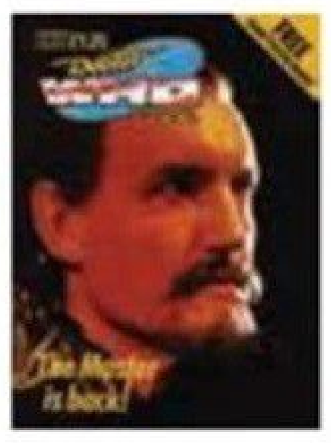
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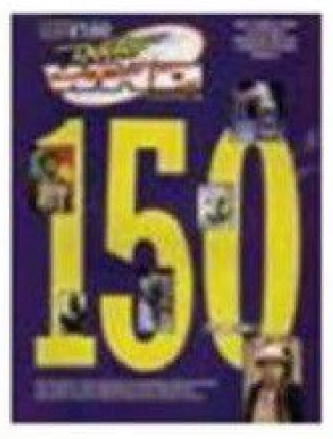
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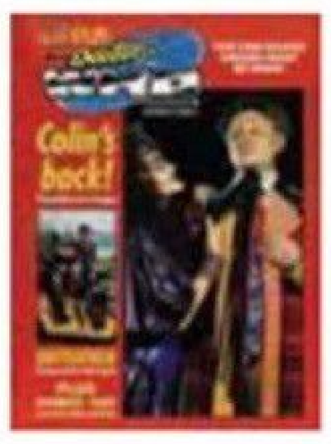
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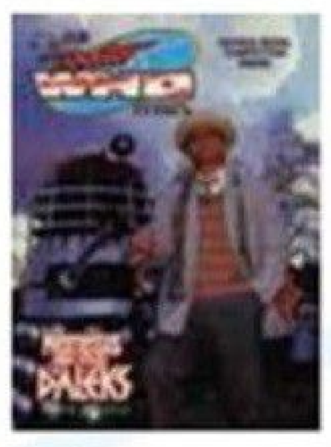
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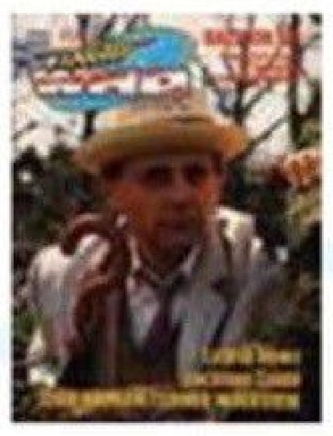
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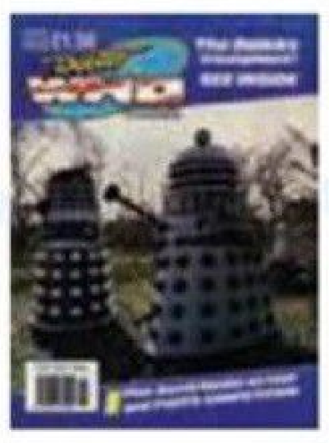
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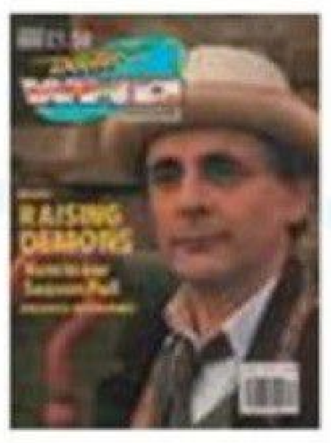
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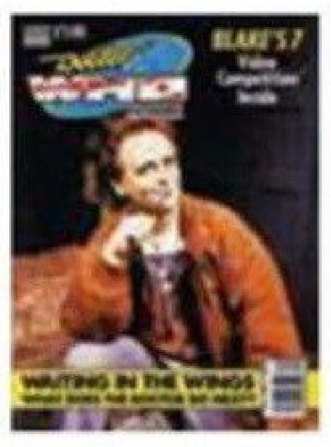
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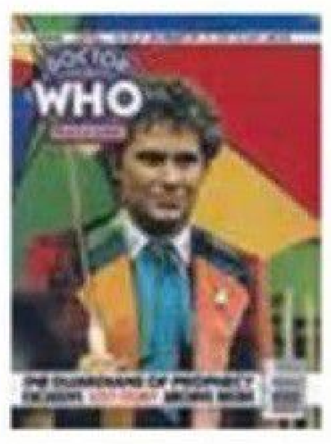
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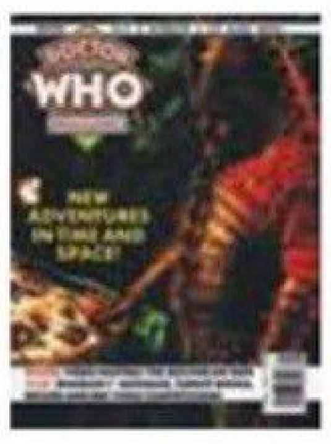
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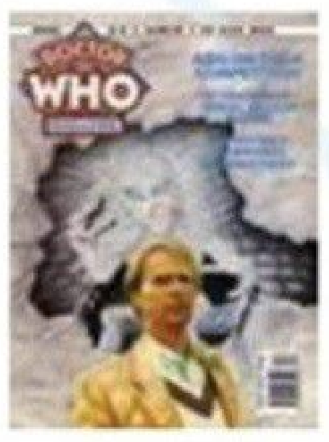
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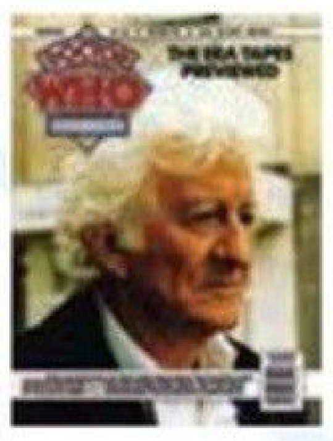
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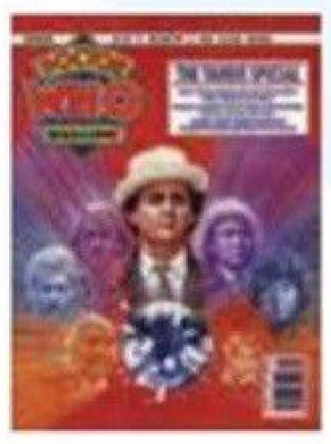
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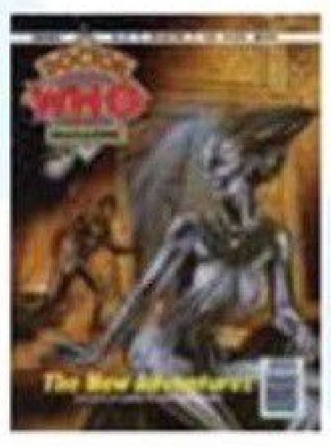
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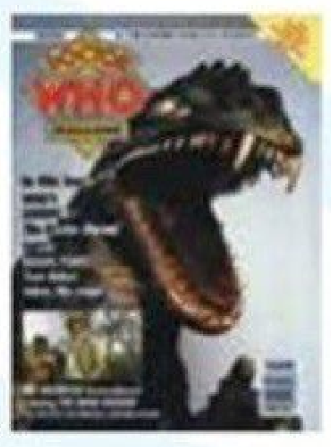
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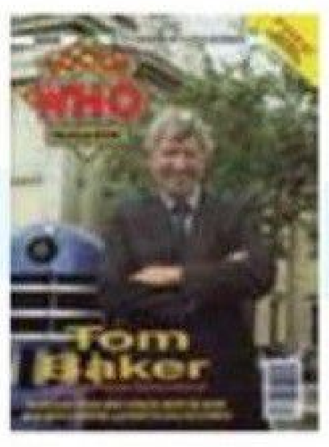
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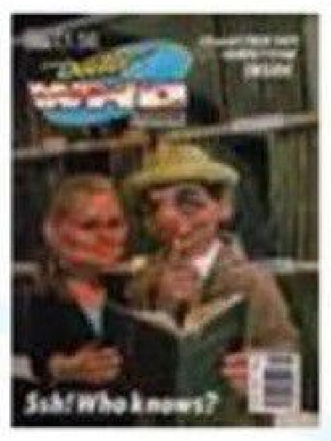
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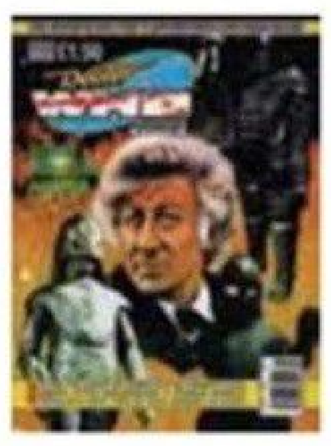
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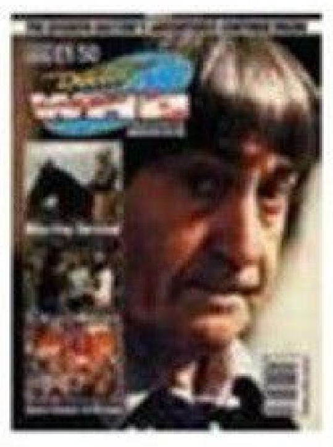
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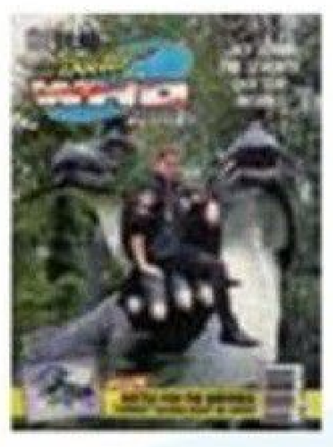
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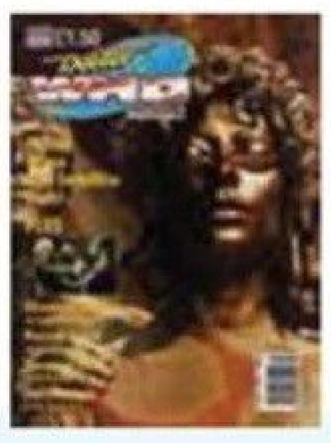
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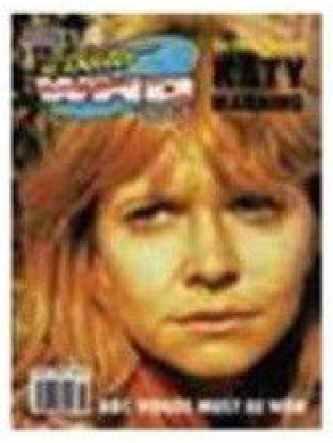
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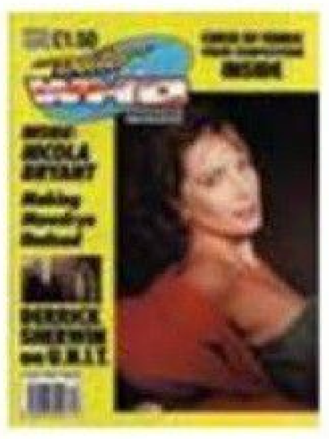
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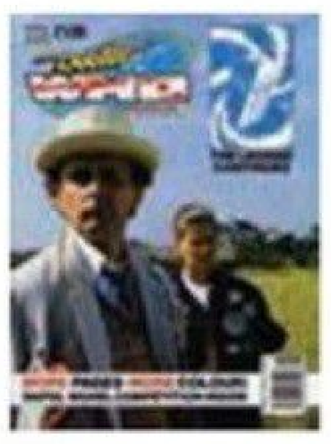
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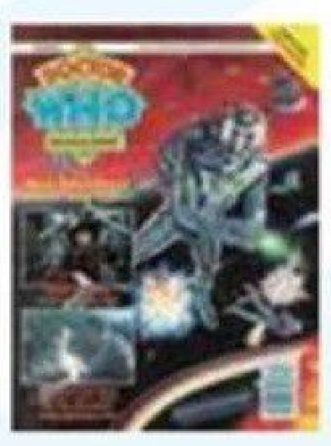
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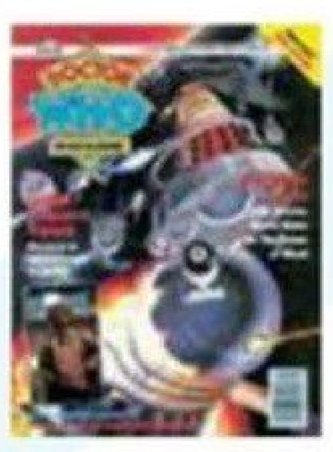
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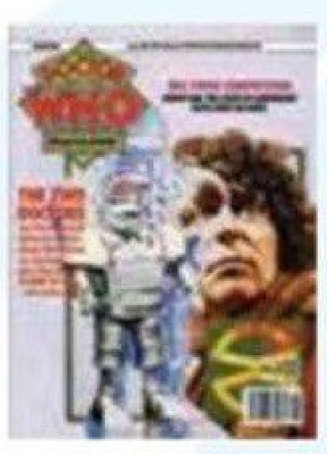
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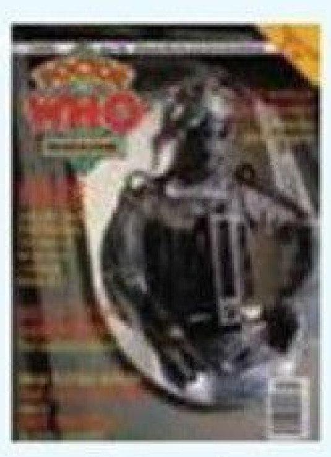
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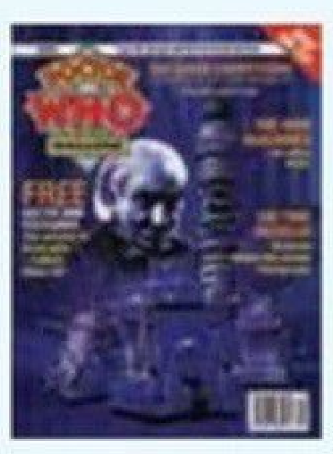
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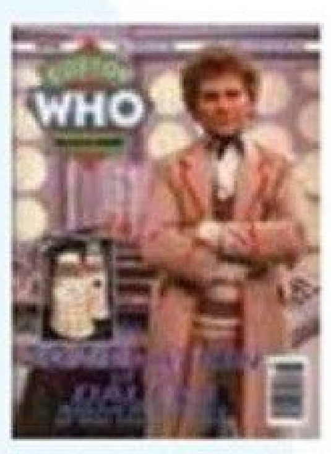
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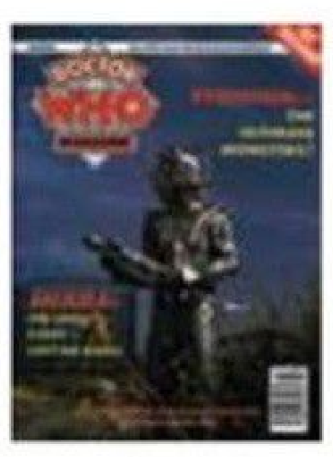
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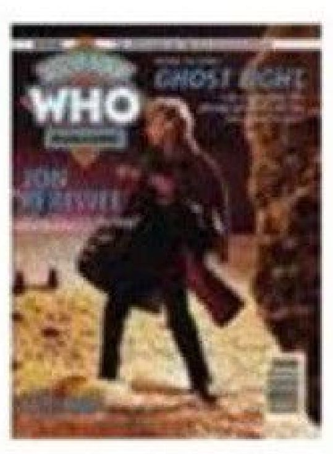
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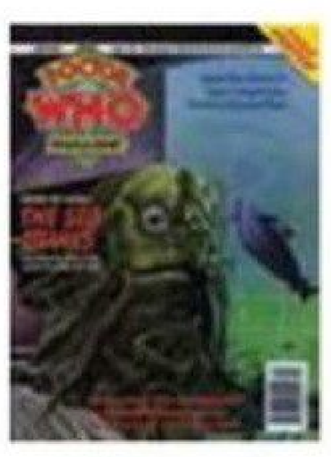
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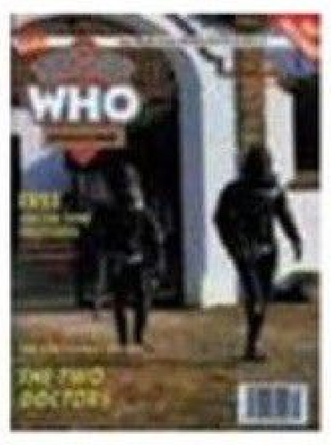
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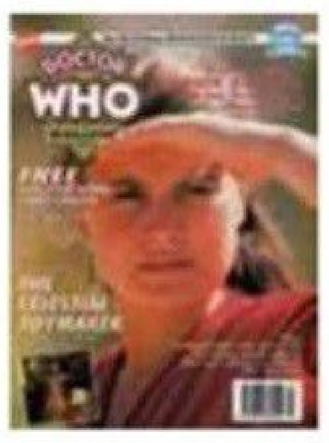
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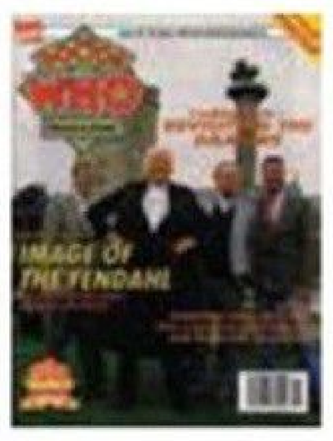
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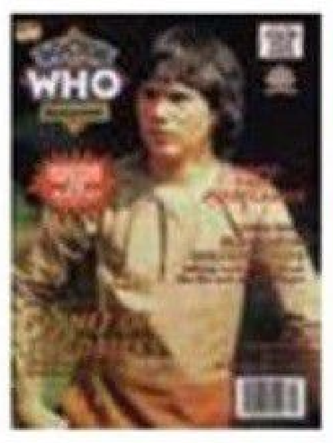
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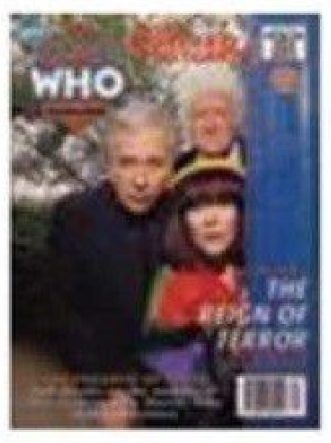

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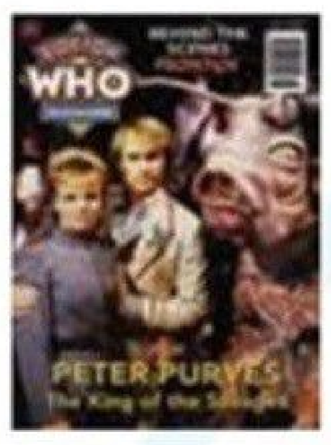
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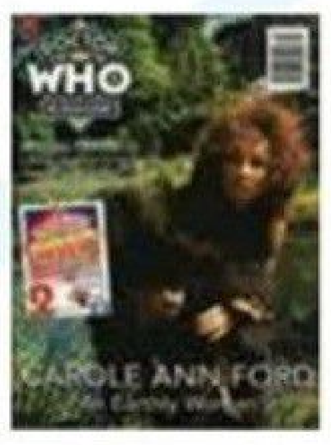
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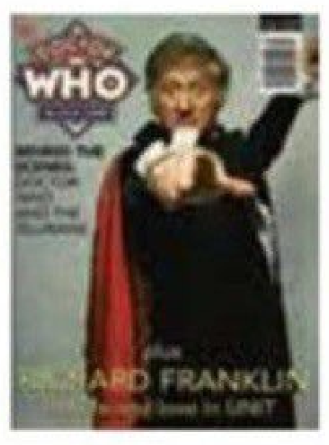
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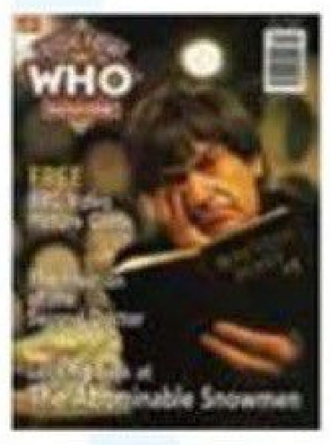
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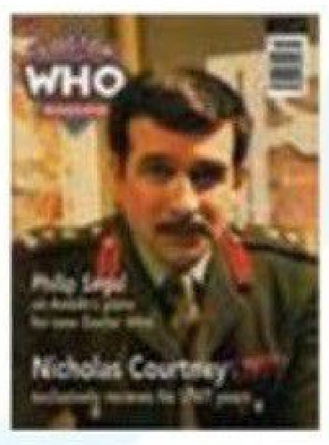
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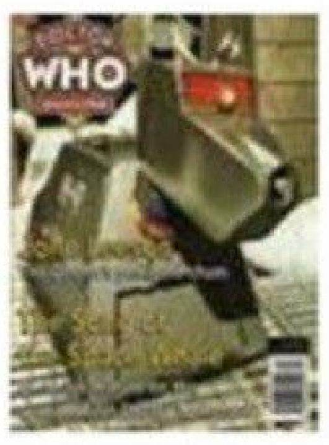
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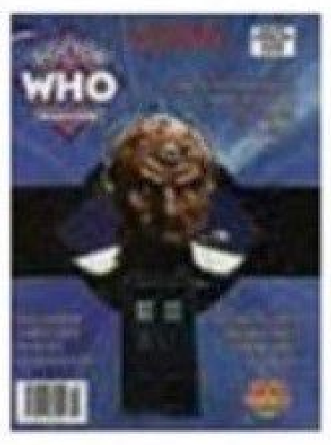

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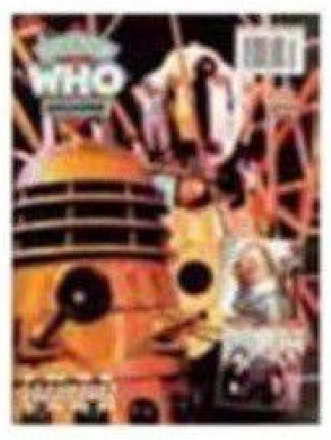

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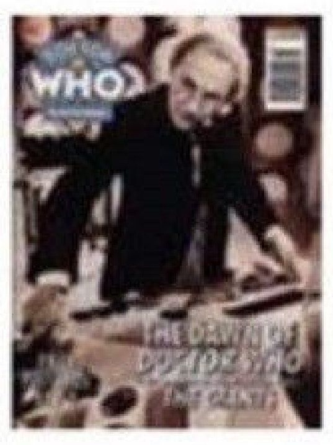

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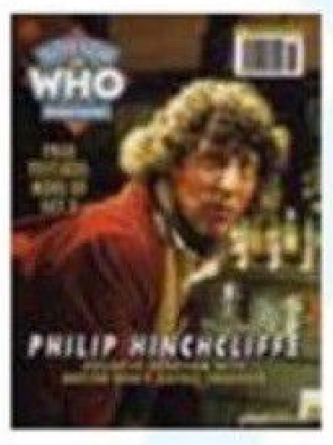

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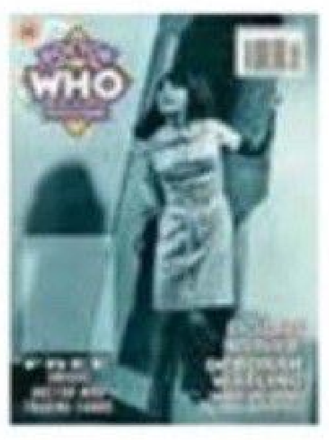

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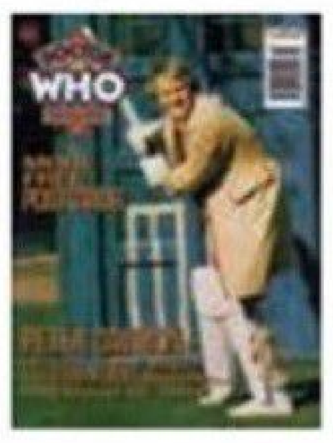

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Louise Jameson

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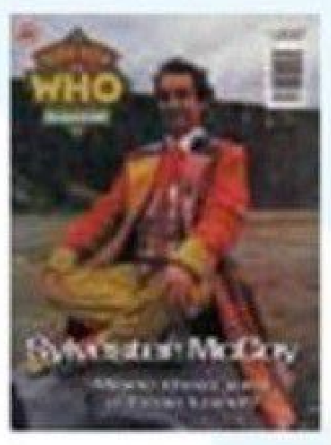

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Paradise Towers

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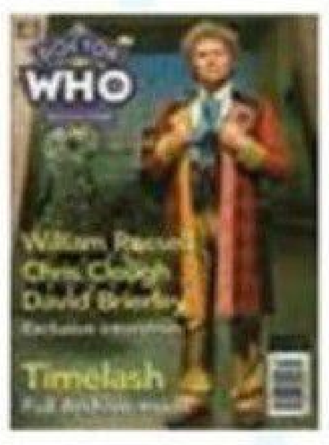

DWM 231

Matthew Robinson

DWM 232

John Nathan-Turner

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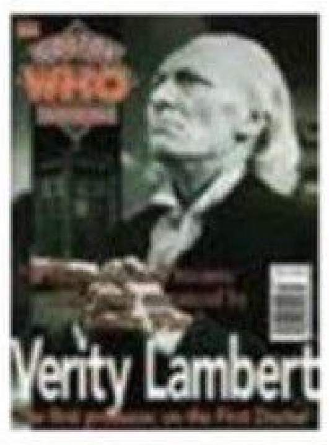

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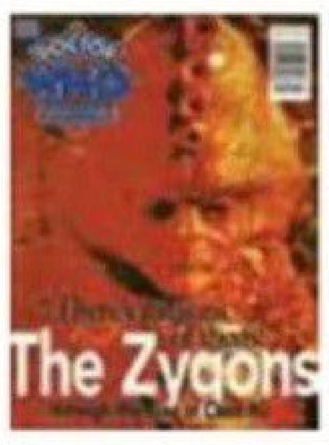

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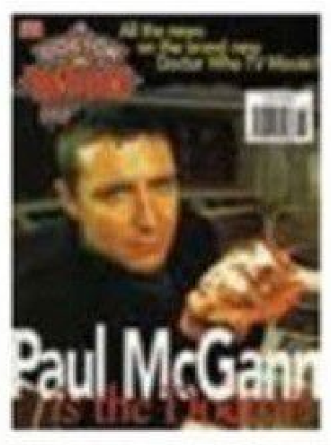

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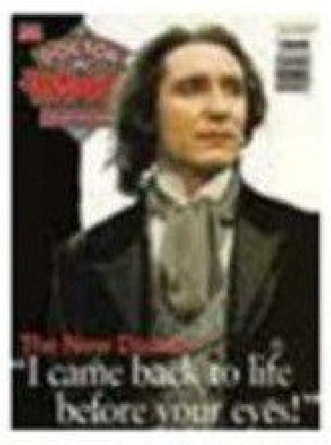

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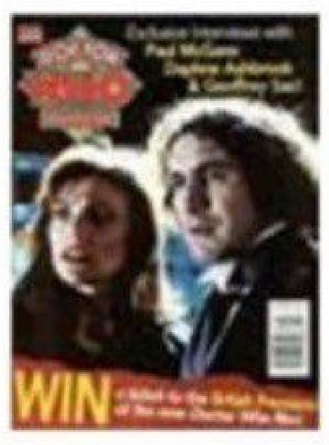

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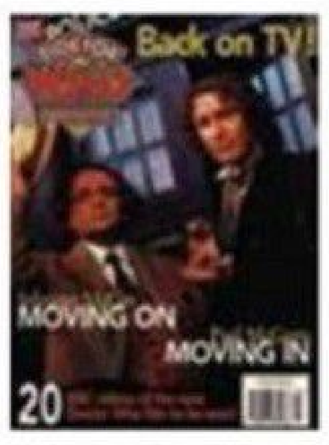

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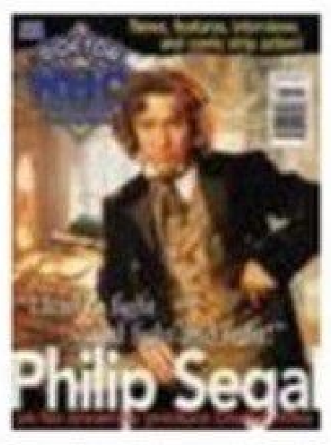

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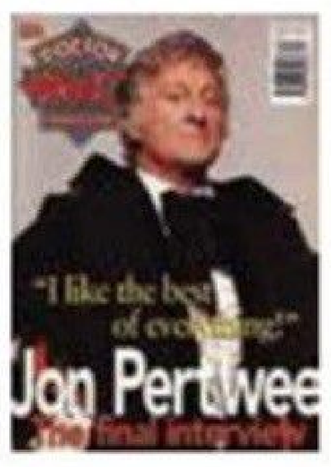

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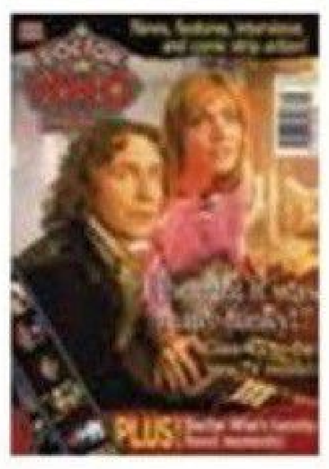

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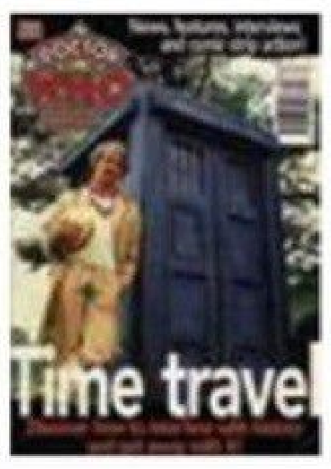

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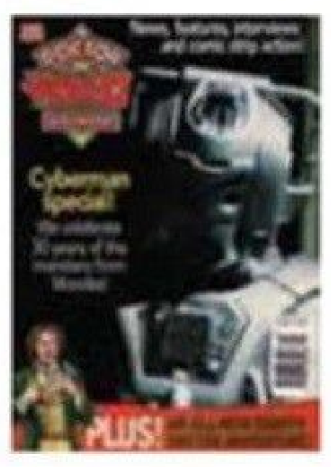

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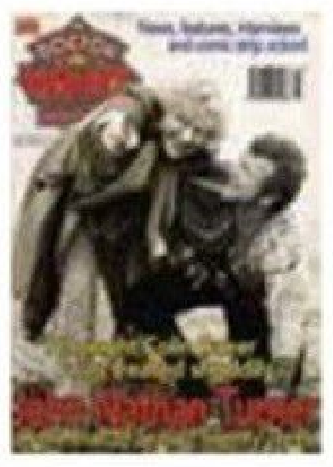

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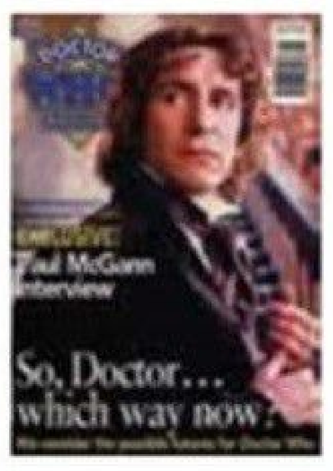

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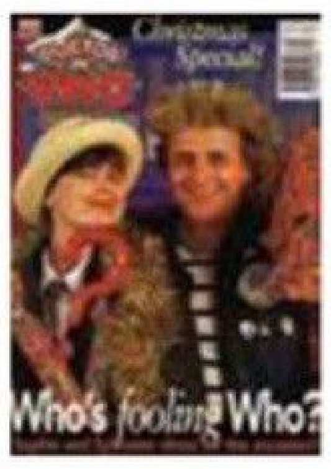

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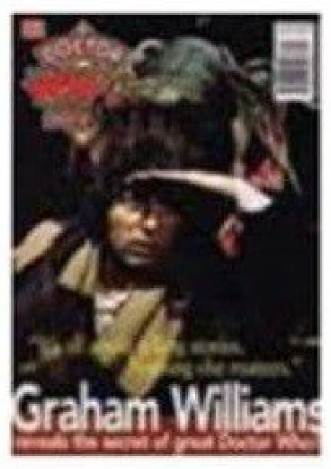

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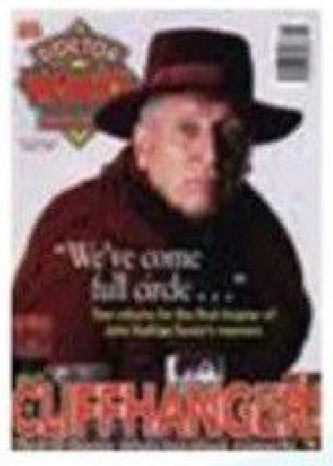

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ELISABETH SLADEN

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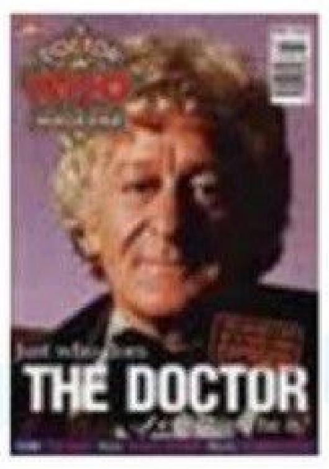

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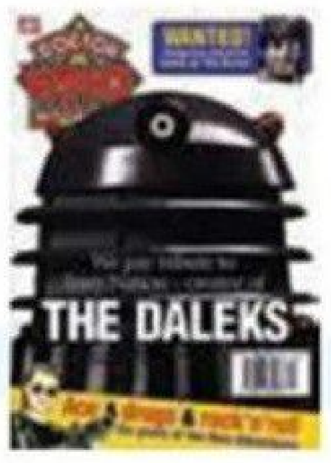

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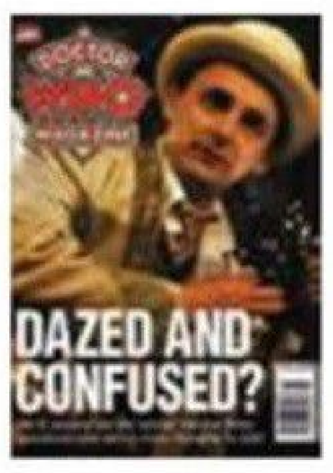

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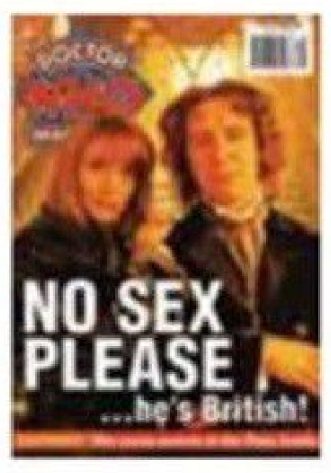
CANON FODDER!

DWM 267



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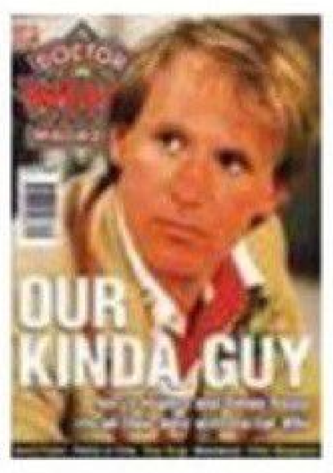

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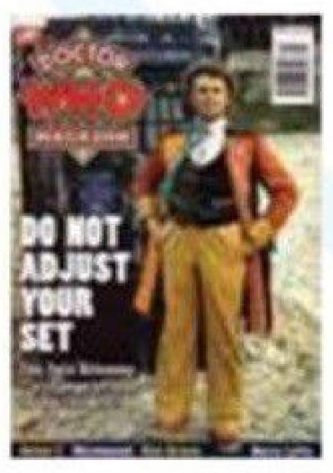

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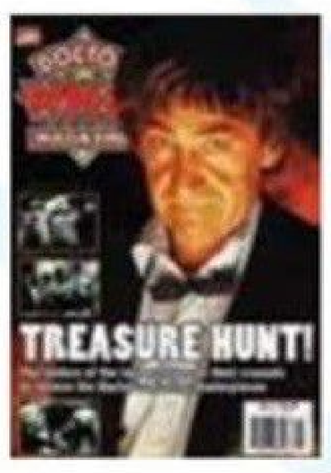

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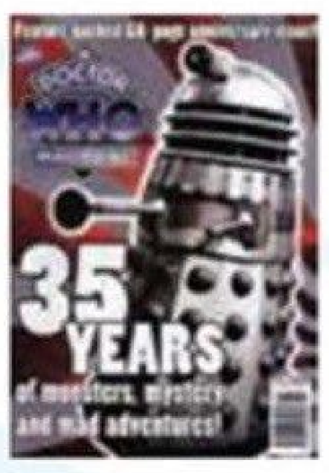
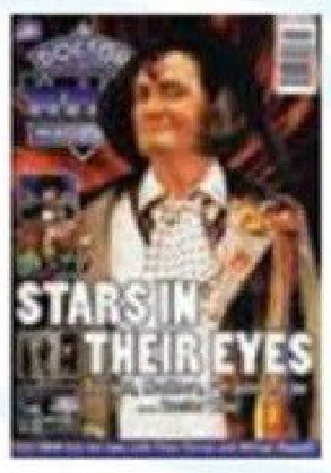


DWM 272

SECRET HISTORY

DWM 273



DWM 274

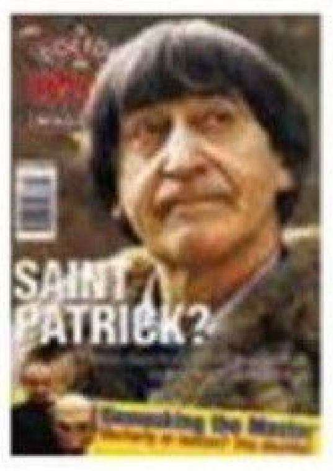
THE WITCH REPORT

DWM 275

ALONG CAME A SPIDER!

DWM 276

DWM 253

DWM 254


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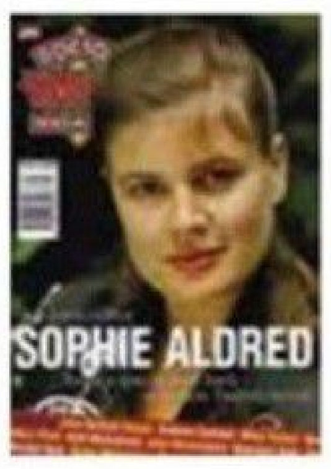
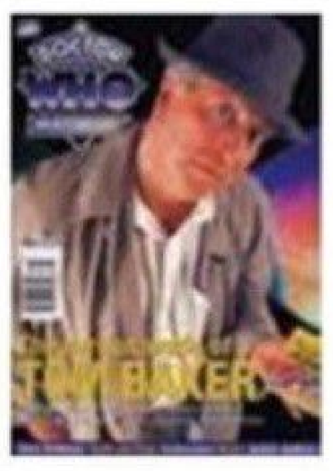


DWM 256

HIPPY CHICK

DWM 257

THE END OF AN ERA

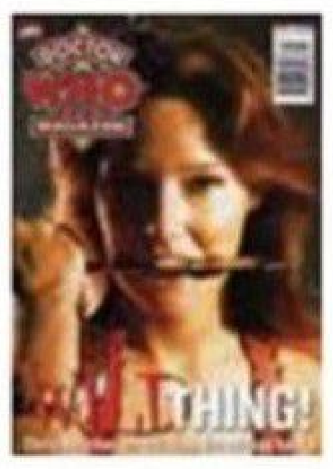
DWM 258


DWM 259

DEVIL'S ADVOCATE

DWM 260

BONNIE LANGFORD

DWM 261


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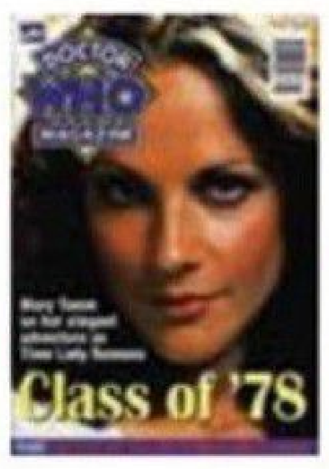
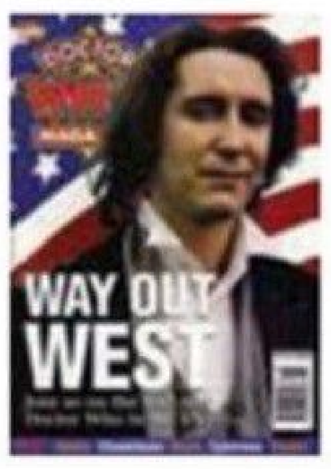


DWM 263

SCARY MONSTERS!

DWM 264


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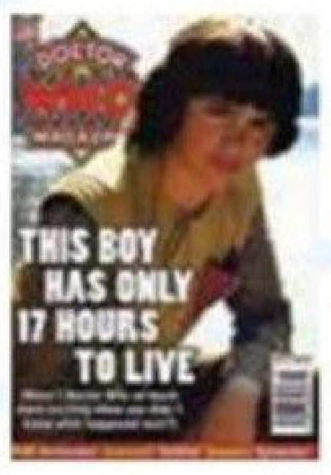

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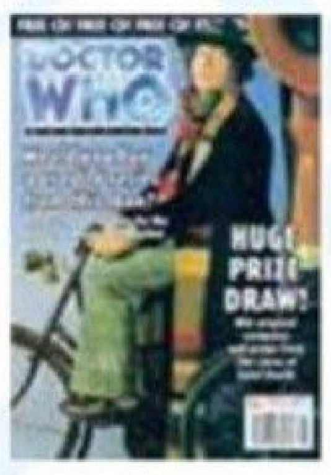
WHAT A RELIEF!
DWM 278



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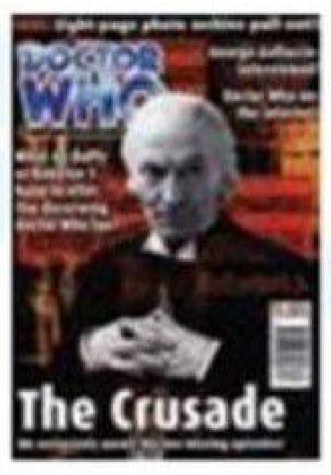


DWM 280

Lost the plot?
DWM 281

Near the knuckle?
DWM 282

20th birthday!
DWM 283

We've come for your children!
DWM 284

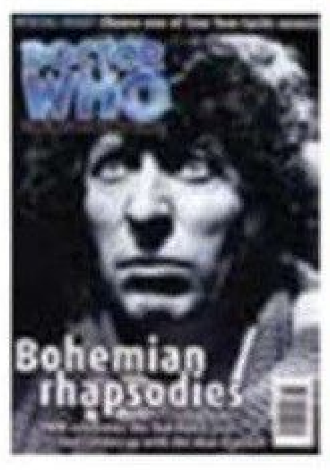
For one night only
DWM 285

He's back to save the world!
DWM 286

DWM 287

Daleks conquer and destroy!
DWM 288

DWM 289

Lust for life
DWM 290


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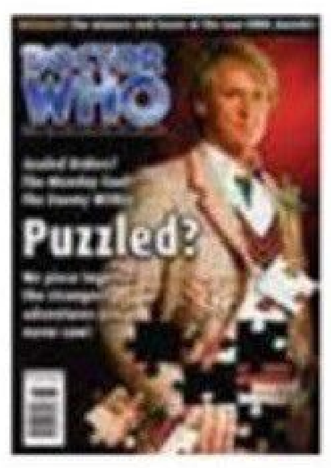
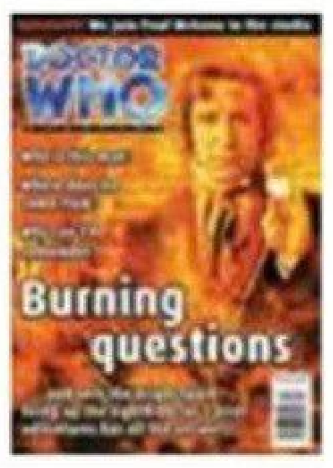
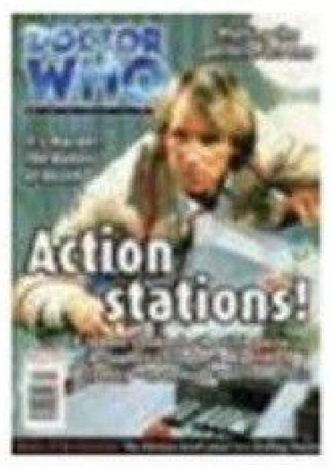
Bang on Target!
DWM 292


DWM 293

Inspect a gadget!
DWM 294


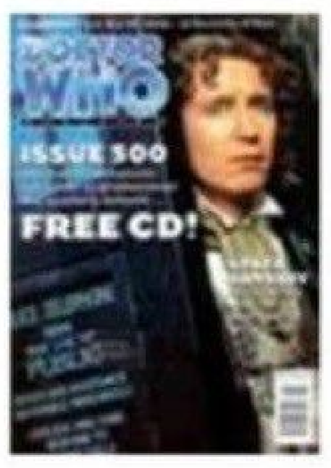
DWM 295

Dress for success!
DWM 296


DWM 297

Heavy metal
DWM 298

Devil woman!
DWM 299

DWM 300


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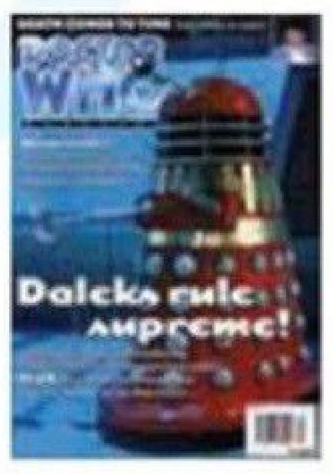

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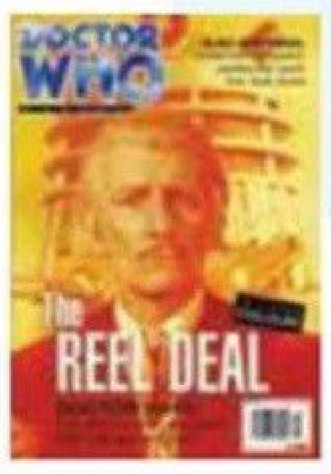

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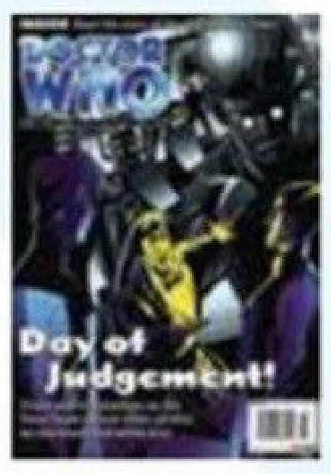

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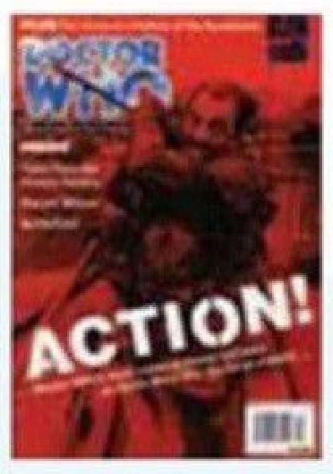

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The Weakest Linx?
DWM 318

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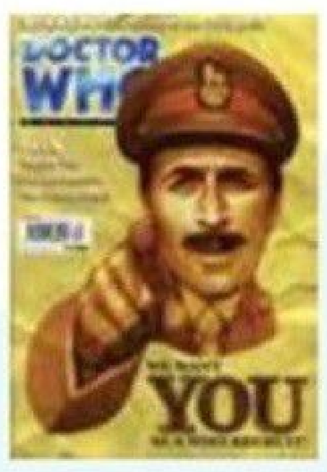

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Sixth sense!
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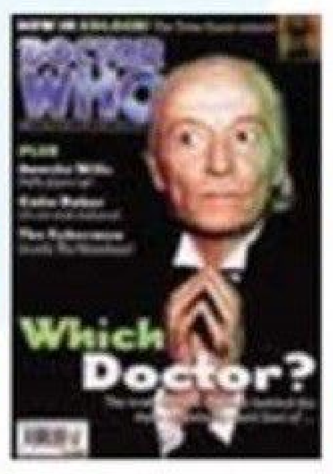

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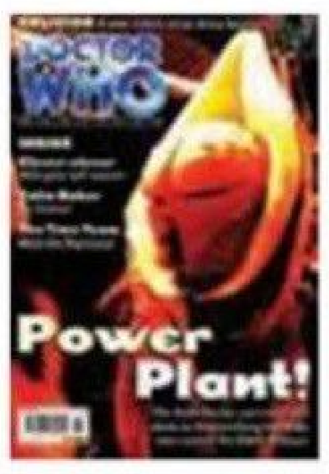

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Specs appeal!
DWM 324

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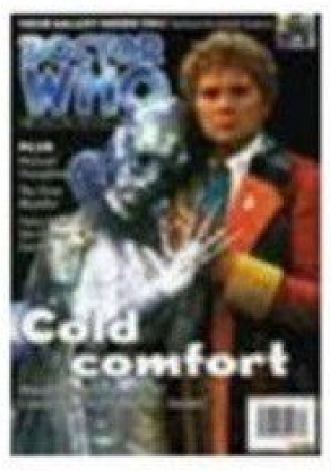
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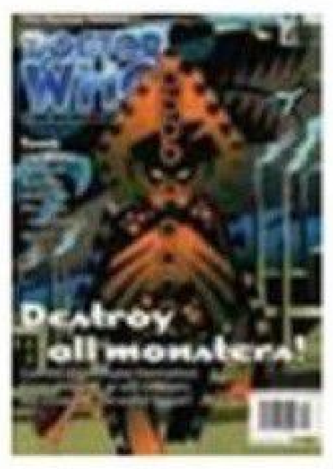
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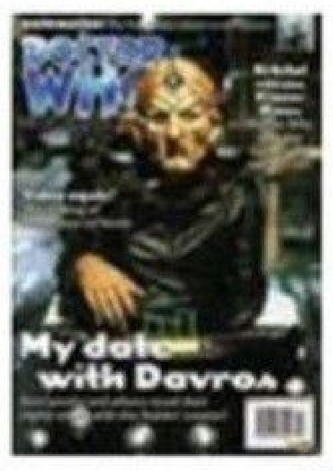
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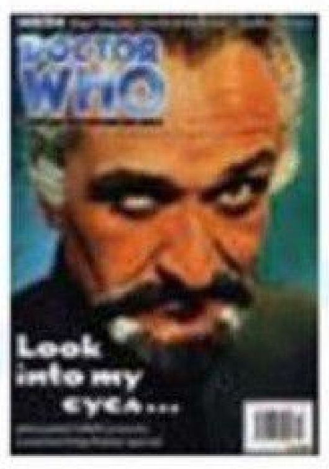
DWM 310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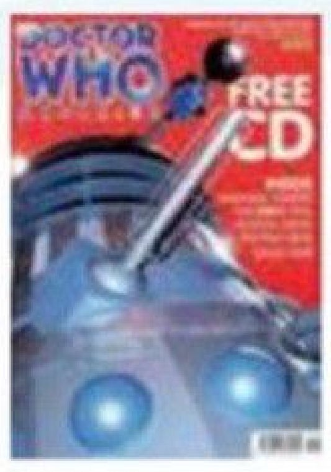
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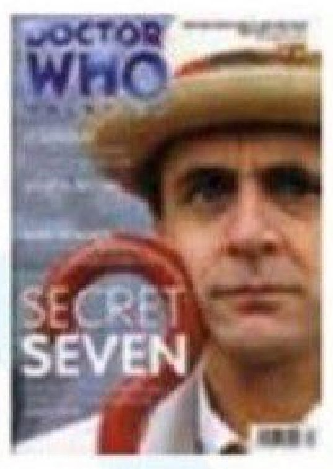
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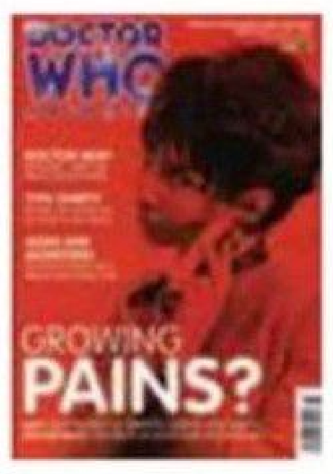
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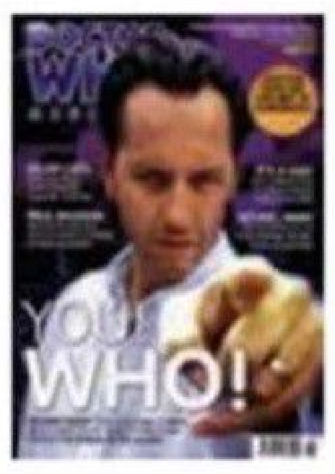
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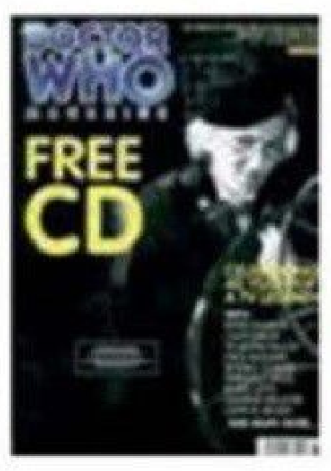

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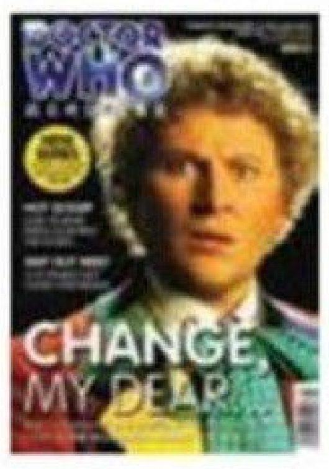

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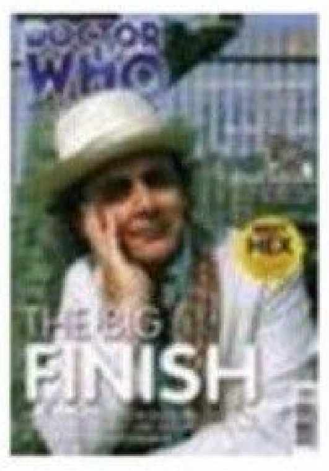

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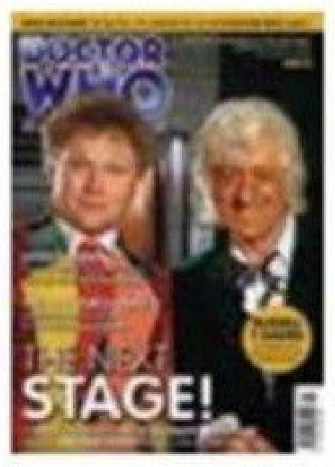

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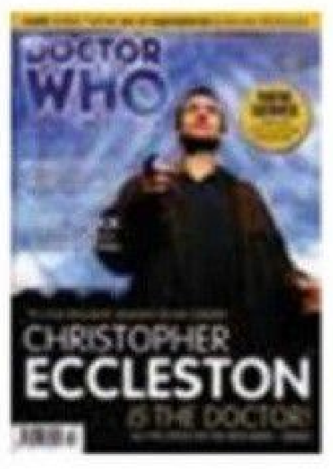

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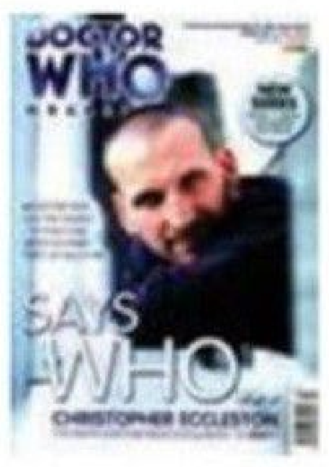

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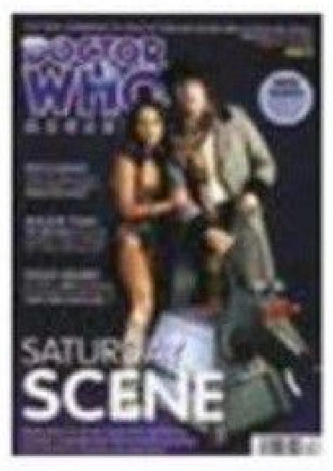

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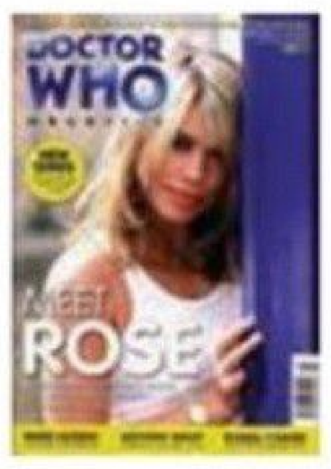

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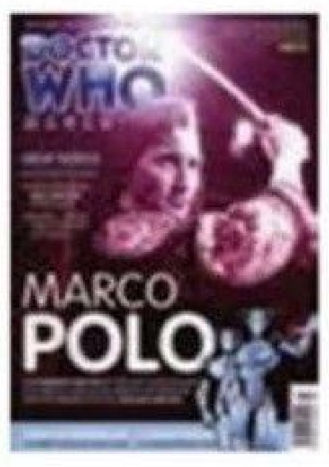

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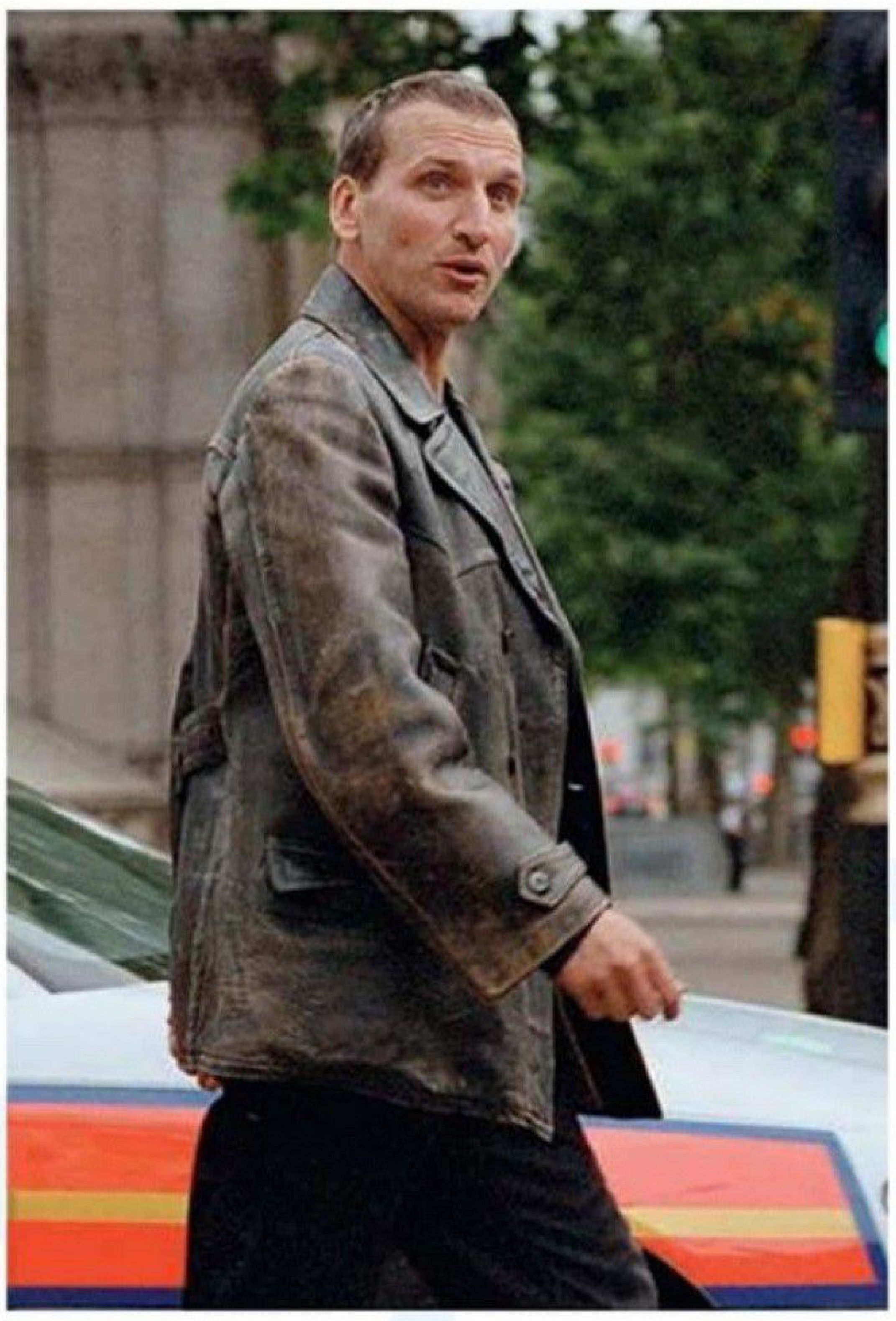

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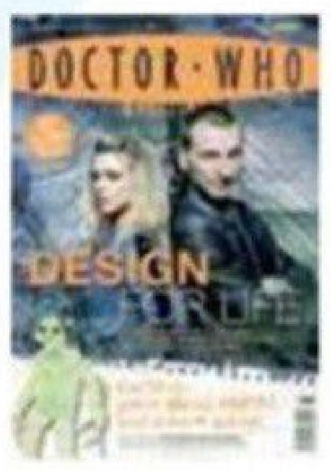

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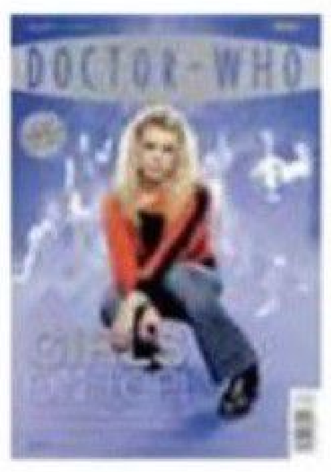
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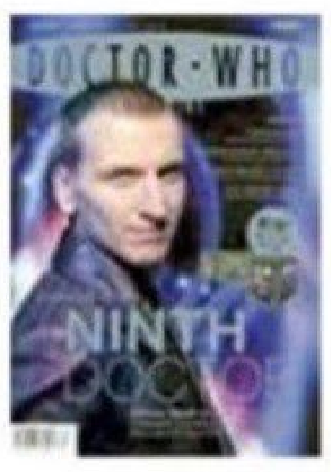

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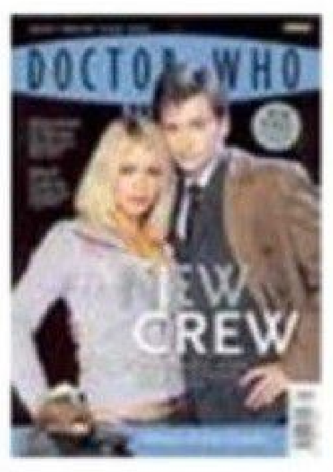

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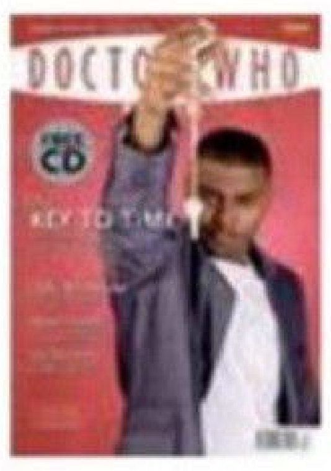
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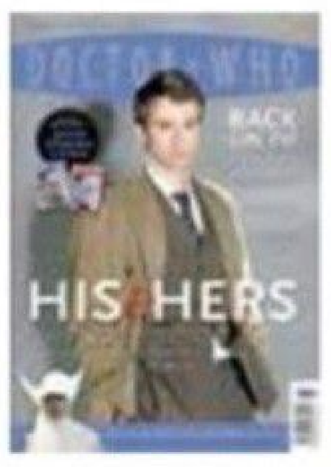

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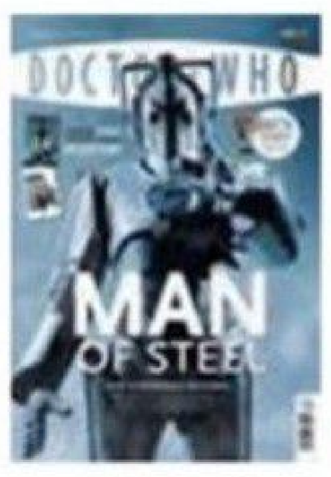

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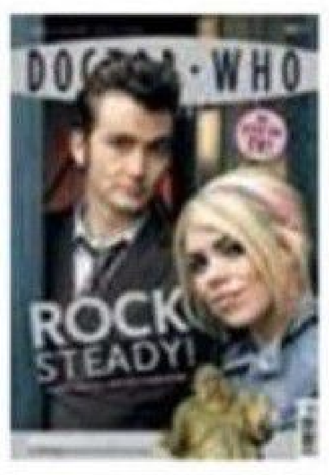

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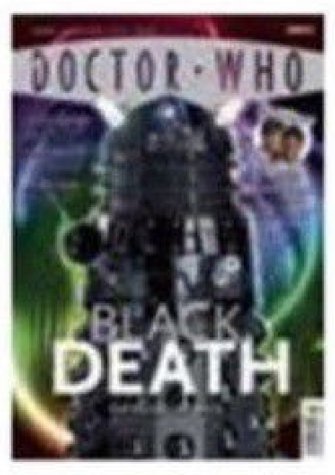

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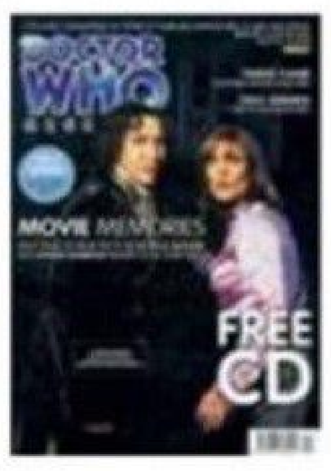

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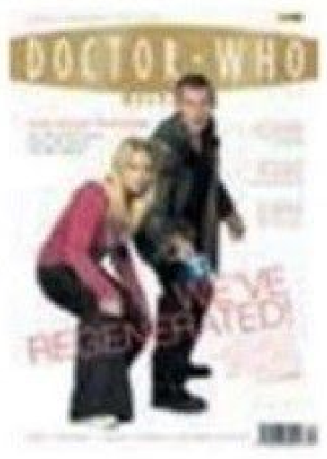

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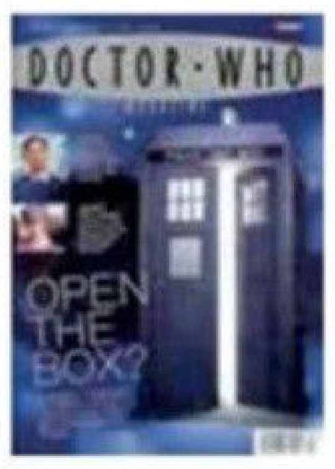

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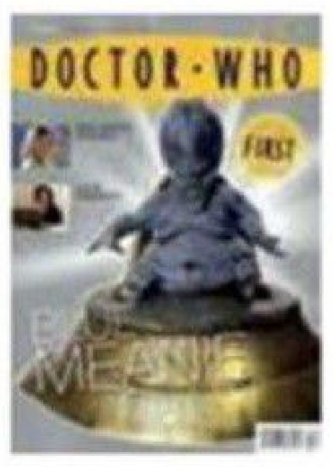

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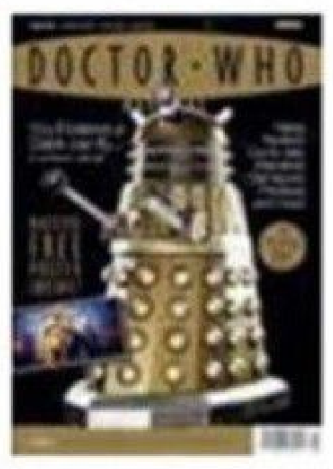

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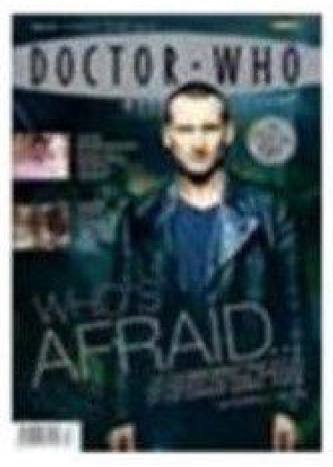

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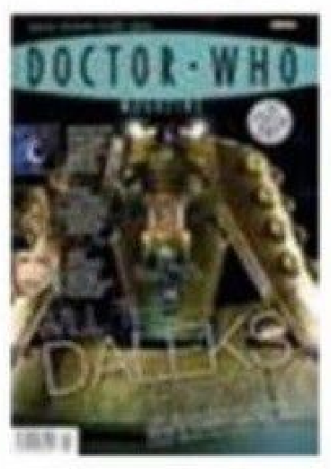

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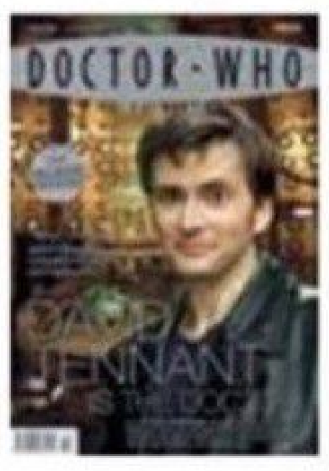

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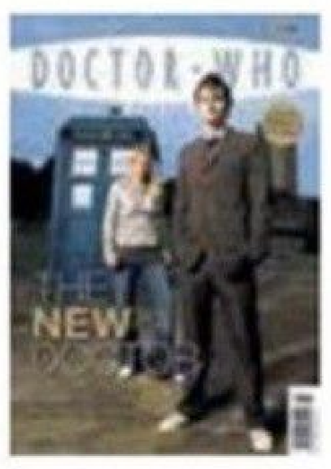

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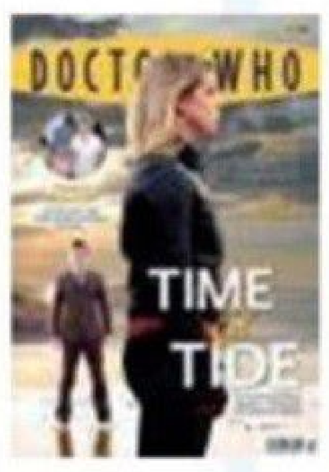

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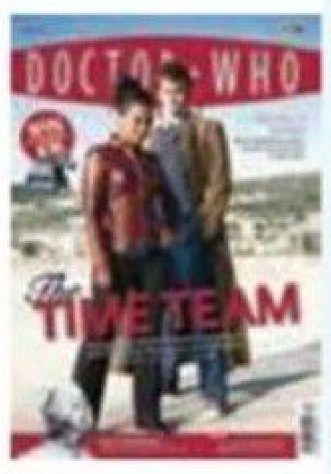

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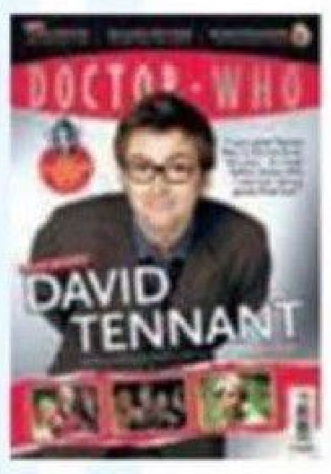

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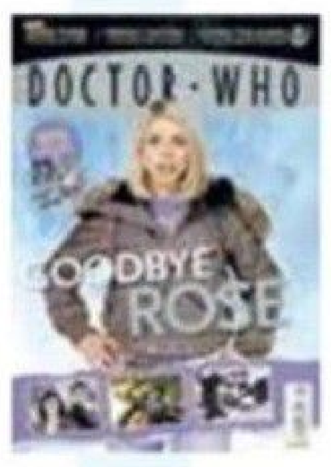

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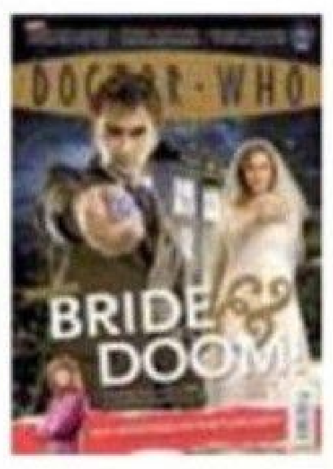

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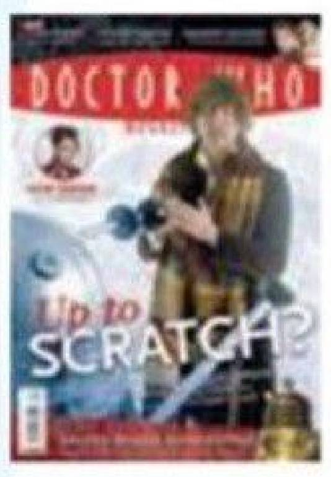

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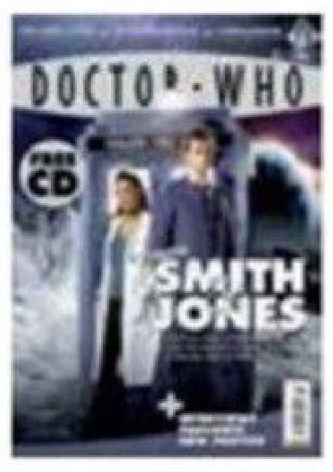

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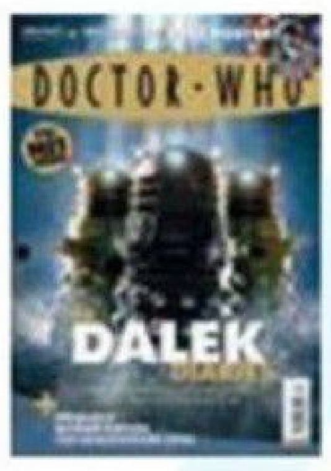

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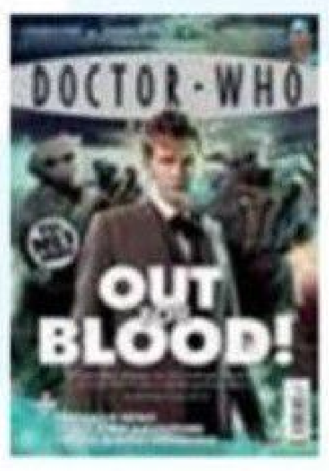

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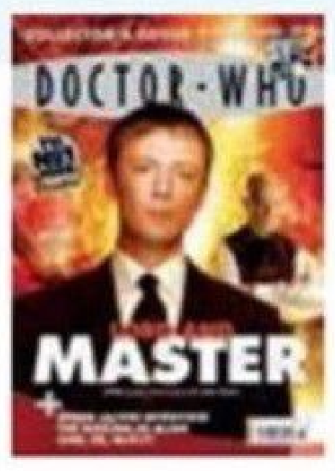

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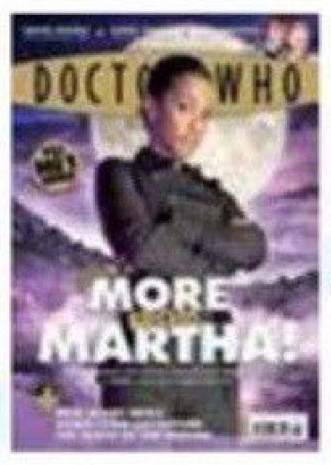

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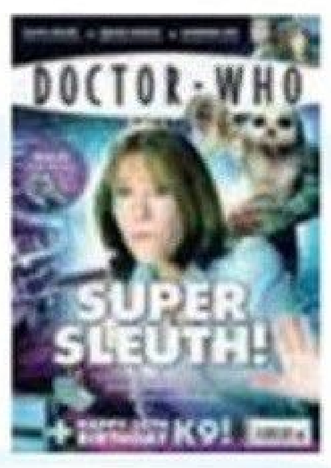

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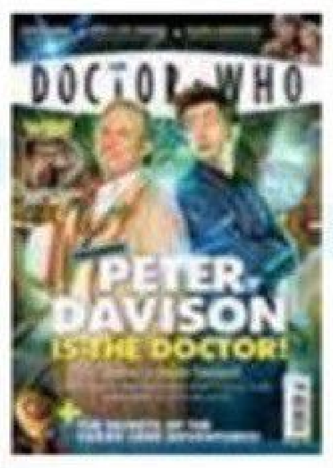

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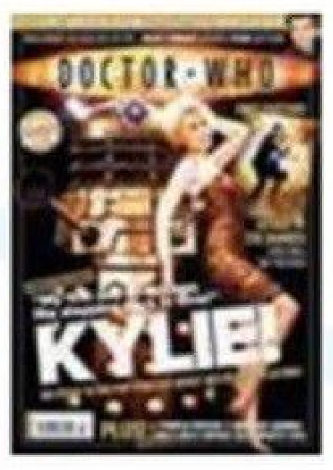

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HELL'S ANGELS!

DWM 392

CALLING DR JONES!

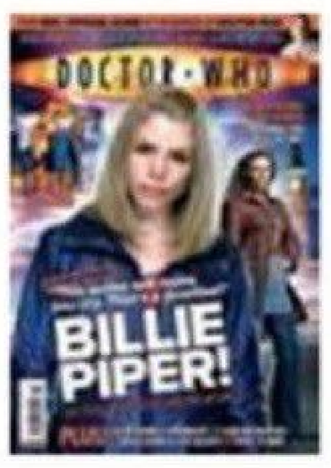
DWM 393

DWM 394

BACK & FOURTH!

DWM 395

DWM 396



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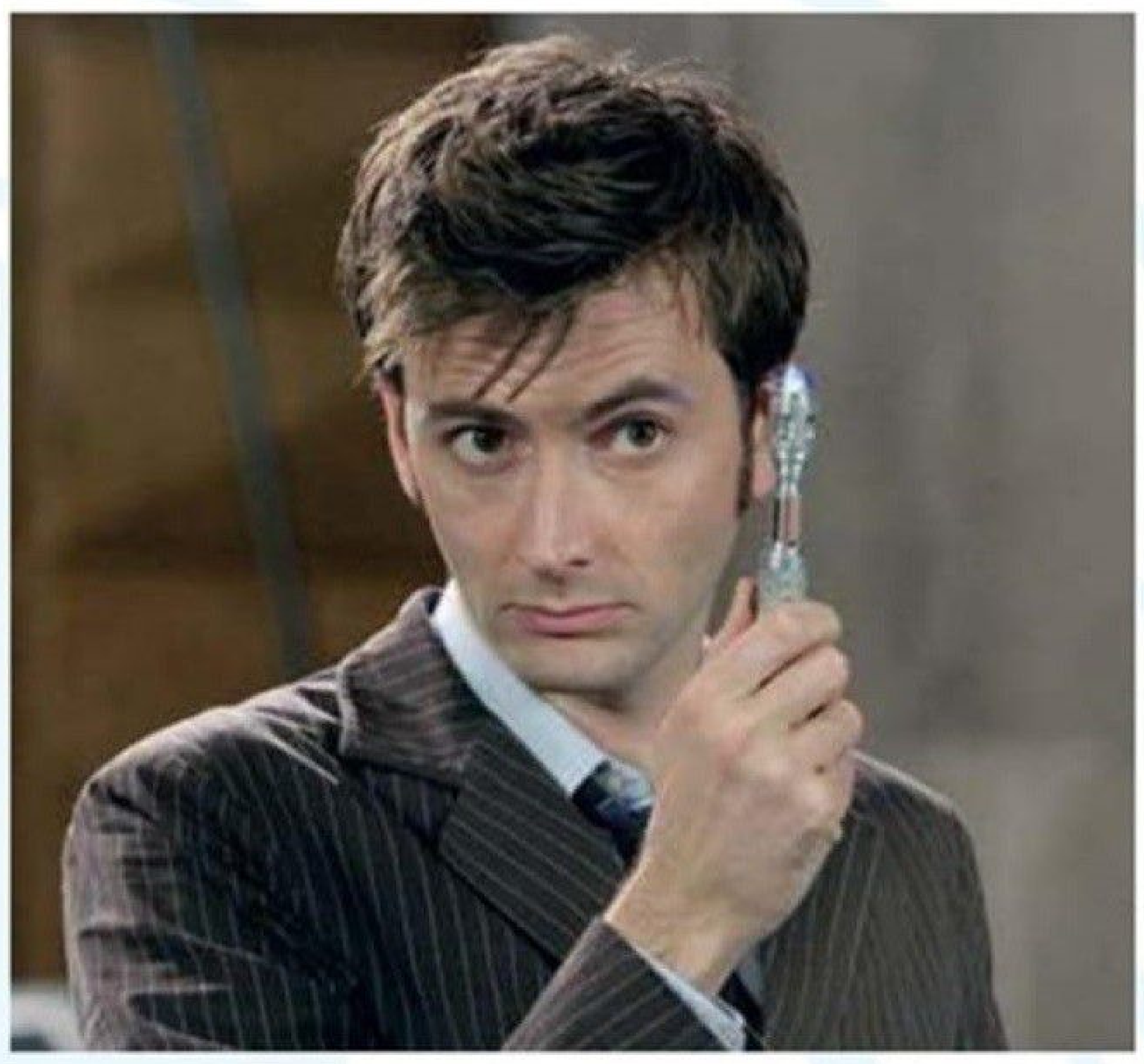

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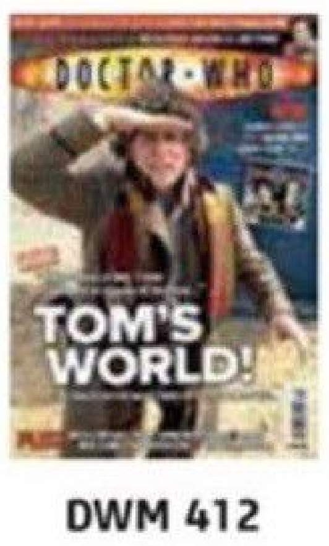
11 FACES... ONE MAN!

DWM 409

WHO IS KAREN GILLAN?

DWM 410

DWM 411



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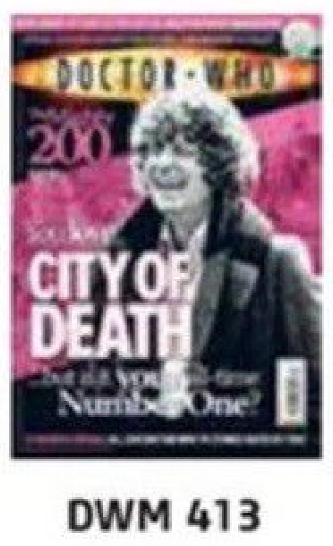

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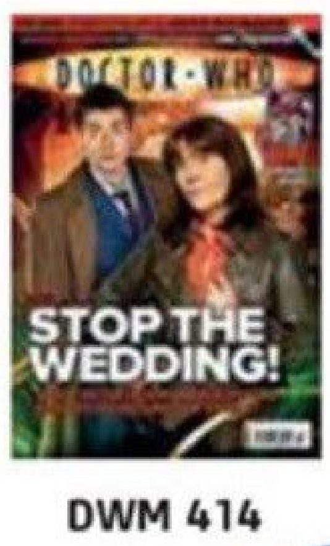

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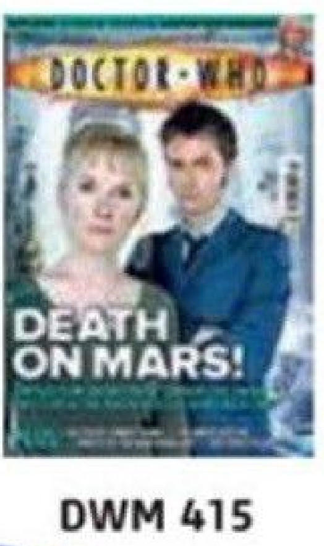

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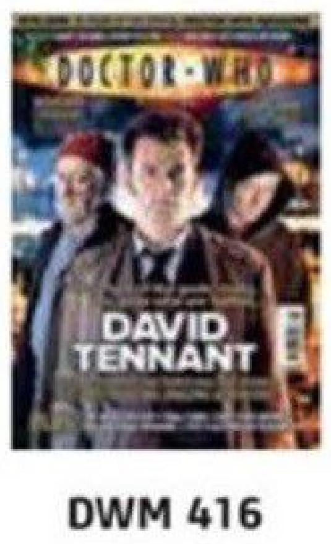

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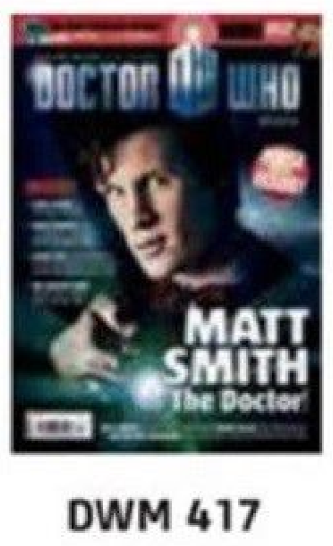

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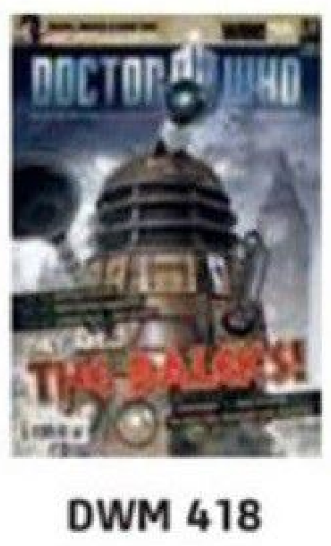


DWM 418

NEW DOCTOR! NEW DANGER!

DWM 419

THE NEW DOCTOR!

DWM 420

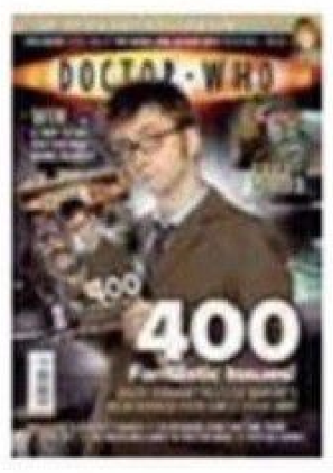
DWM 397

DWM 398

DOCTOR WHO
WHO'S ARMY!

DWM 399

DOCTOR WHO
NEVER FORGET

DWM 400


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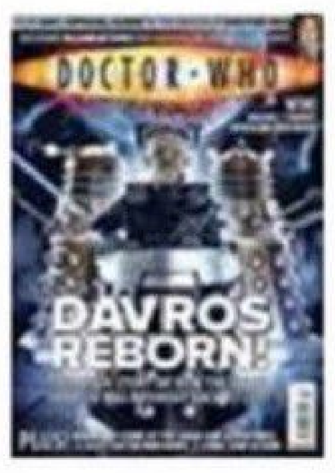


DWM 402

DOCTOR WHO
FRIENDS REUNITED!

DWM 403

DOCTOR WHO
THE NEXT DOCTOR!

DWM 404

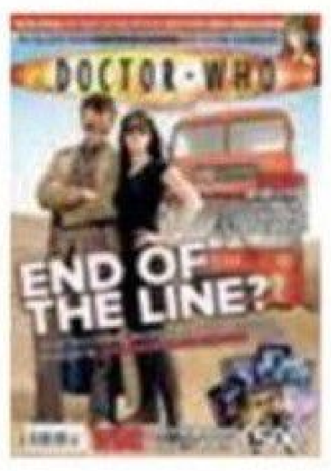
DOCTOR WHO
COLD BLOOD!

DWM 405

DOCTOR WHO
WHO IS MATT SMITH?

DWM 406

DOCTOR WHO
WHO NOSE!

DWM 407


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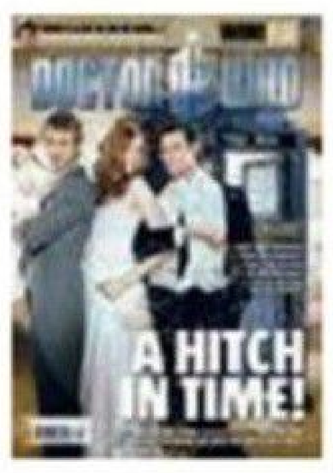

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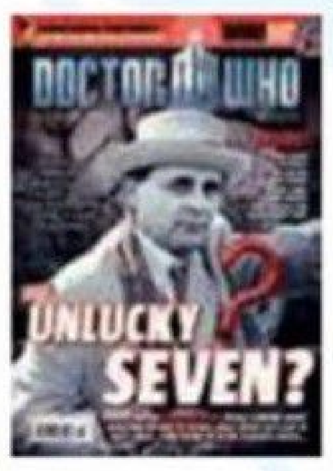

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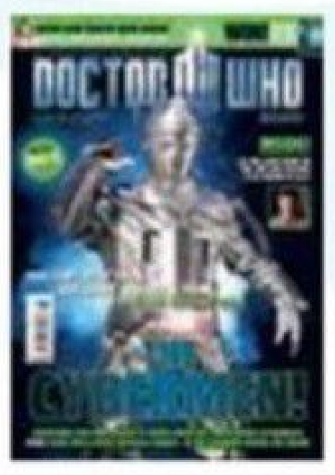

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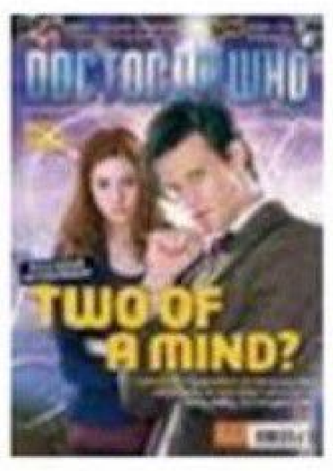

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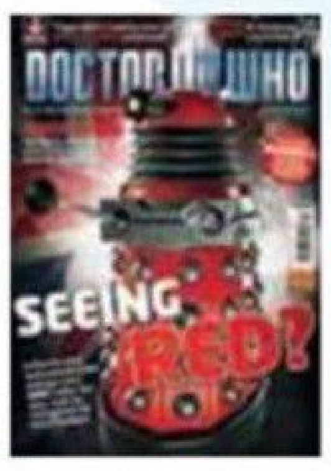

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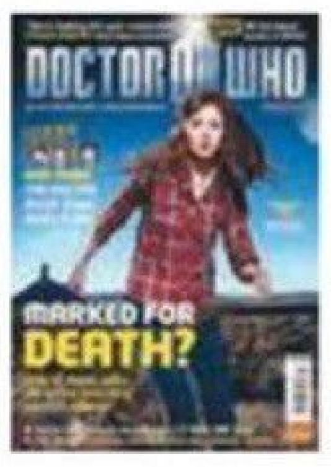
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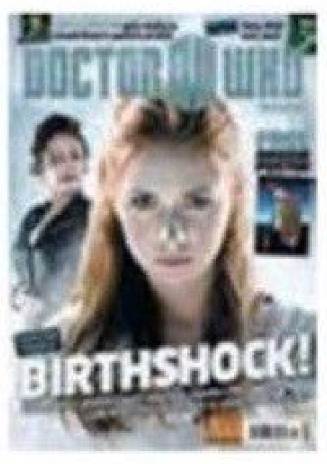
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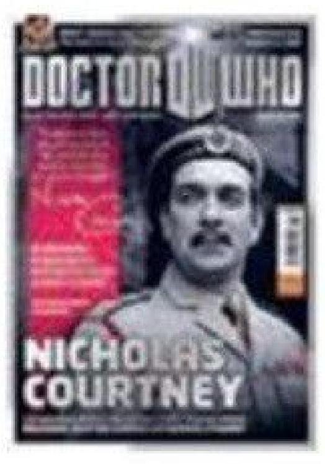
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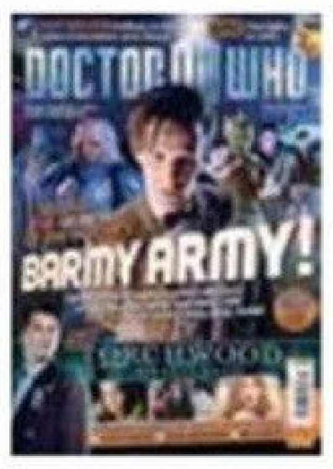
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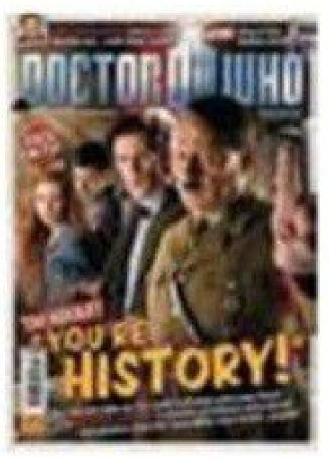
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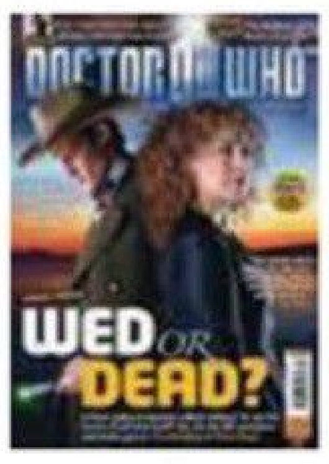
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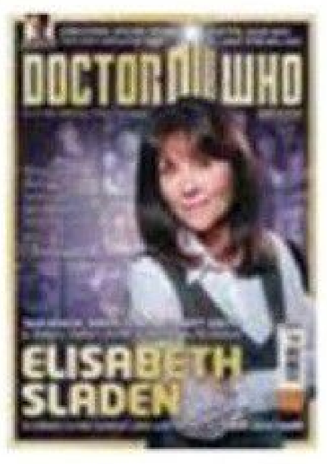
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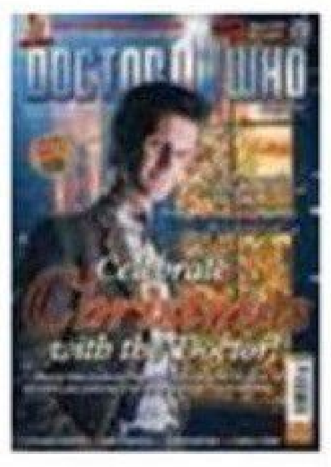
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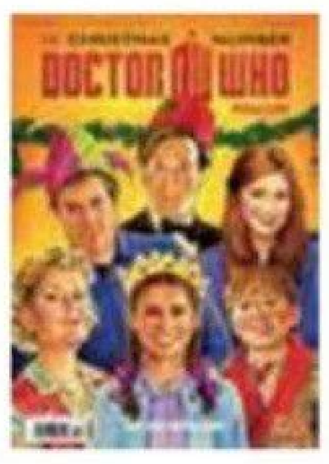
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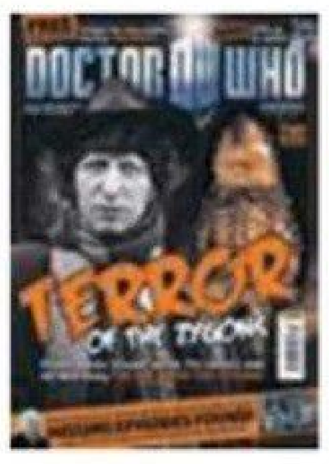
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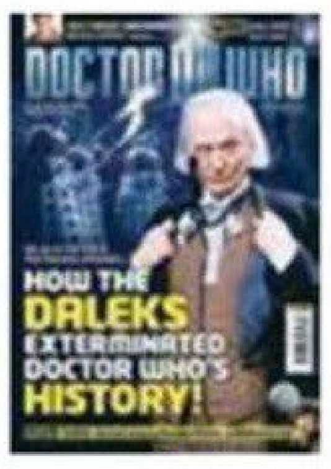

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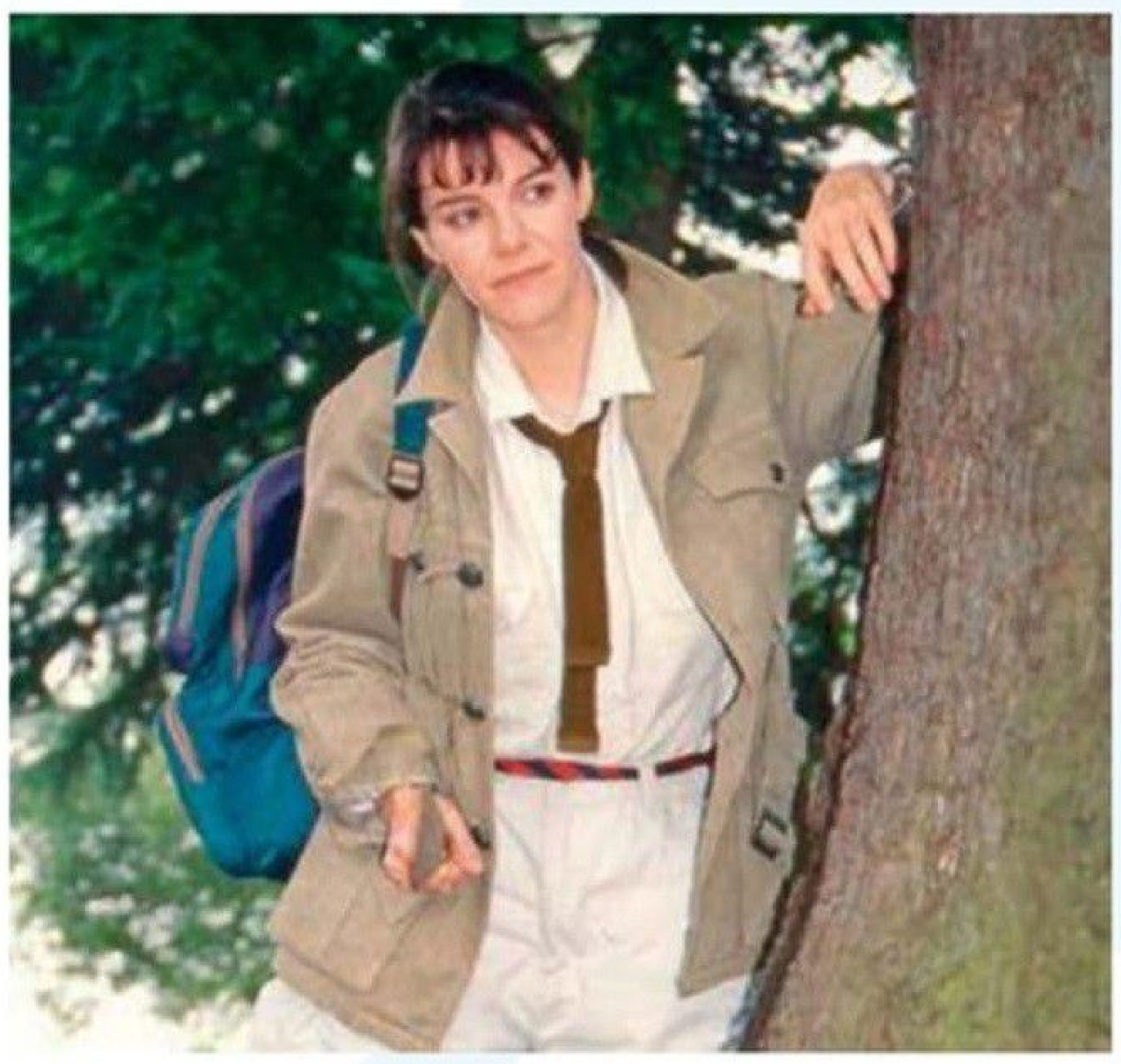

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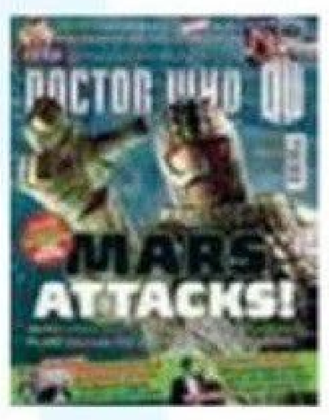
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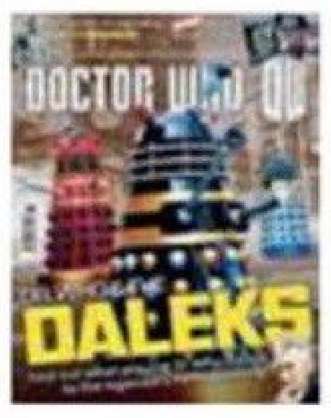
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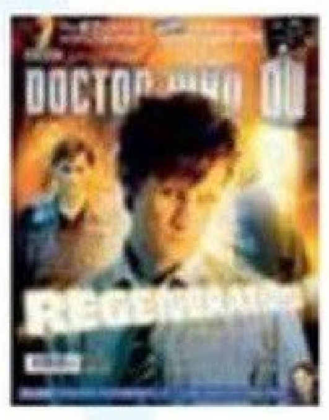
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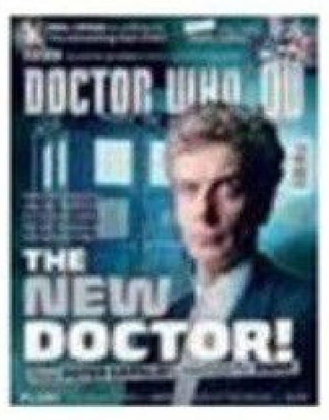
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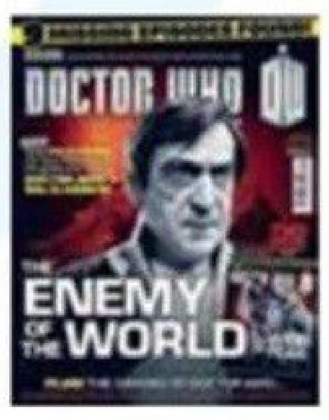
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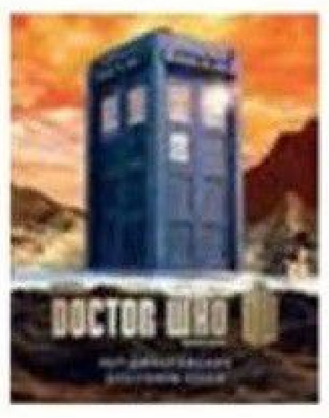
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DOCTOR WHO
Ace

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DOCTOR WHO
WELCOME ABOARD!

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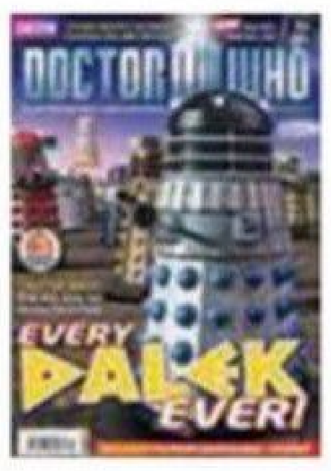

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DOCTOR WHO'S FIRST ACTION HERO!

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DOCTOR WHO
SOMEBODY

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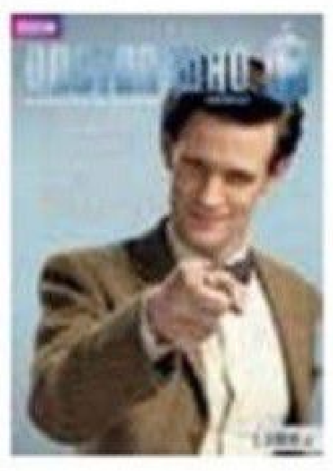

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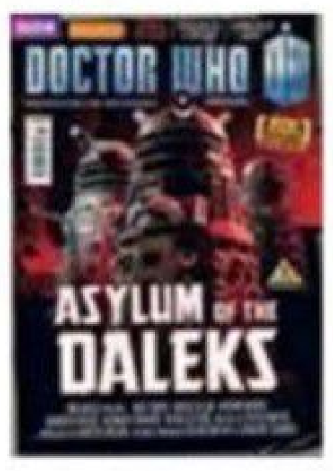

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DOCTOR WHO
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DOCTOR WHO
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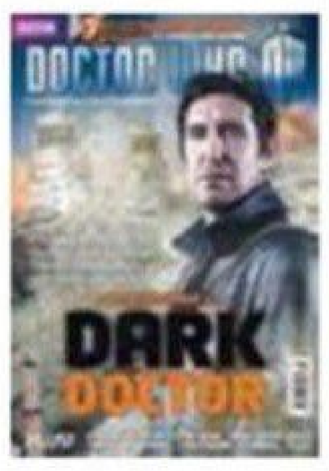

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PETER CAPALDI IS THE DOCTOR!

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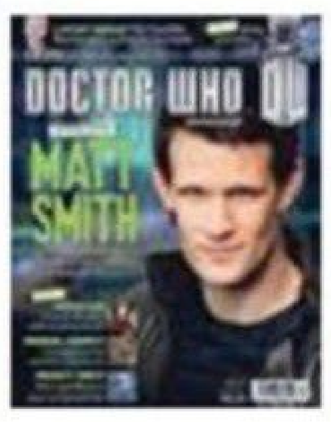

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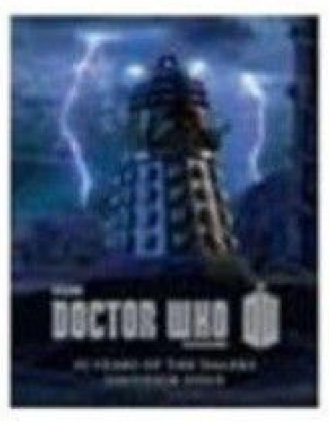

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DOCTOR WHO
PAUL McGANN

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DOCTOR WHO
HERE'S TO THE FUTURE!

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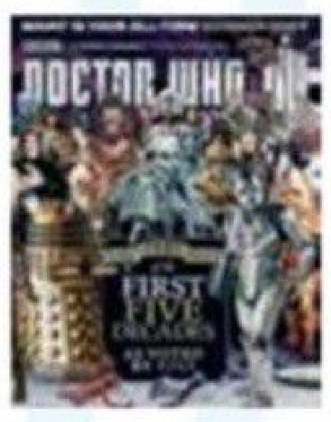

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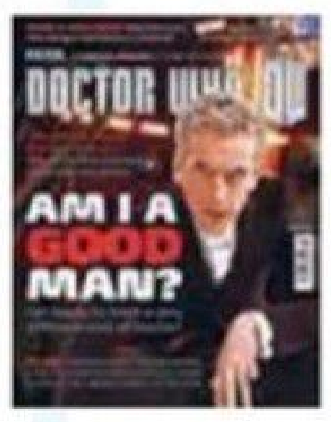

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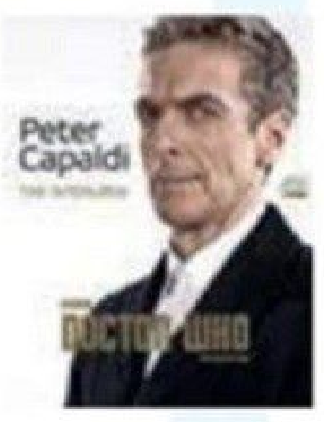

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DARK SIDE OF THE MOON

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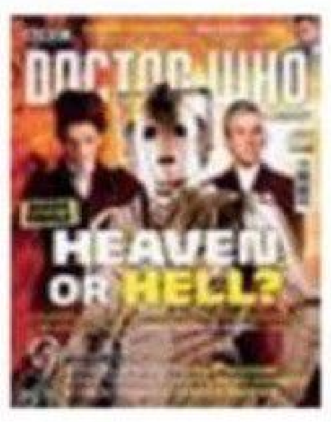

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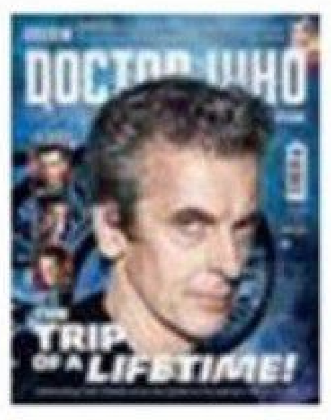
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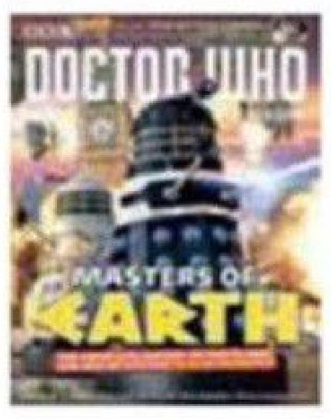
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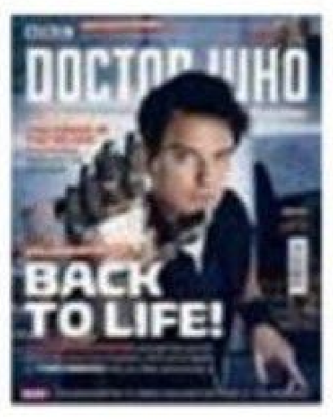
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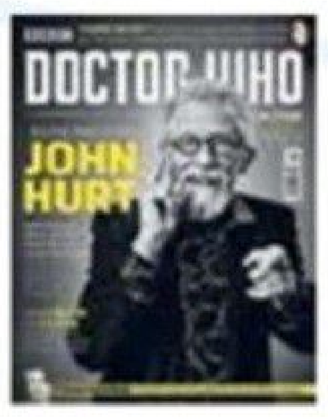
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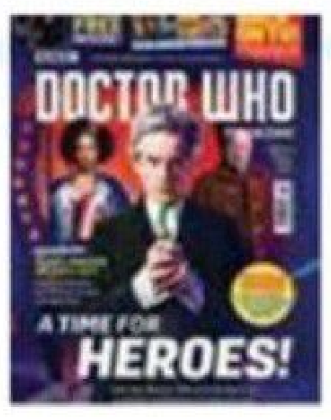
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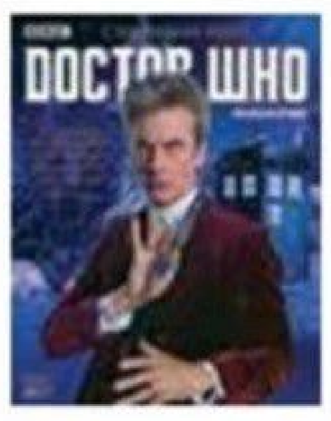
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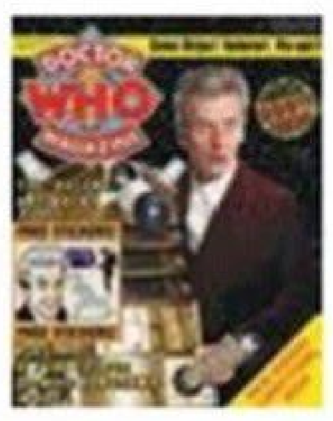
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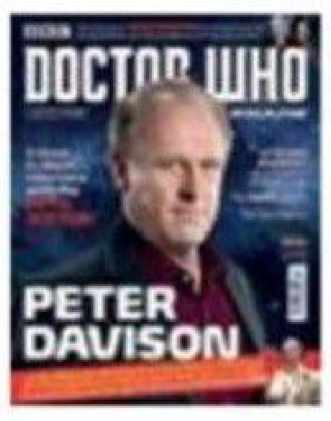
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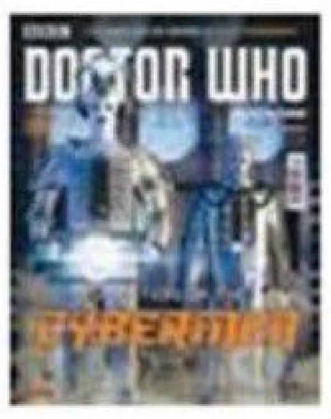
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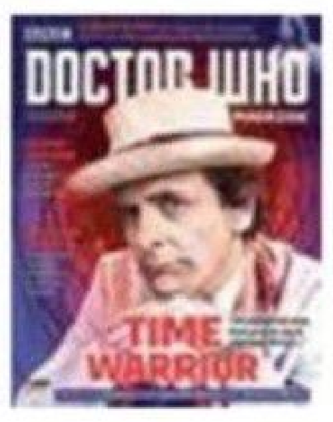
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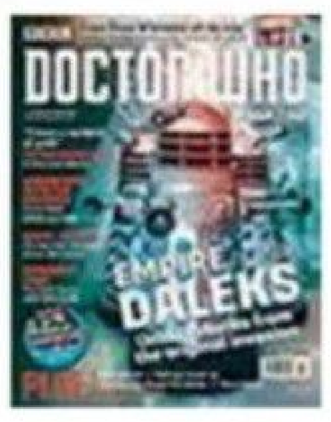
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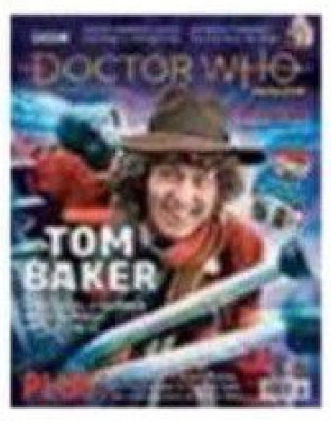
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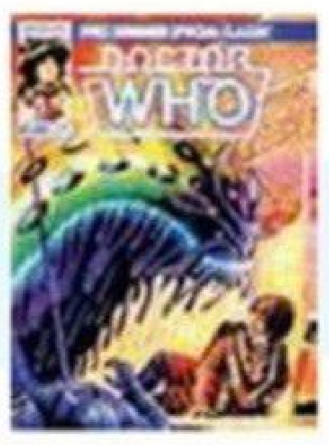
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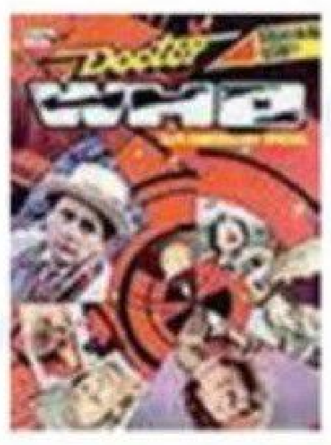
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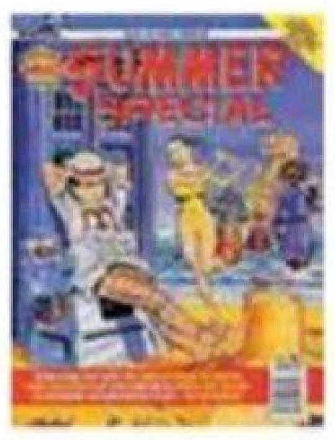
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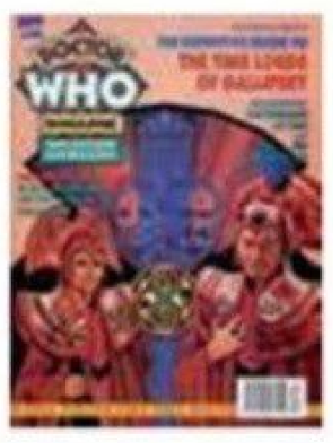
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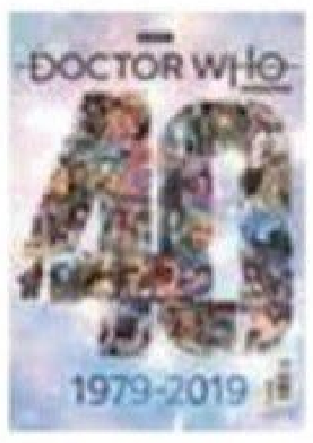
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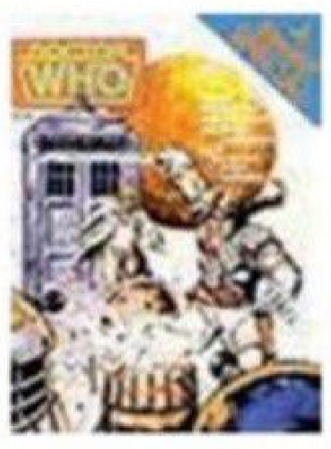
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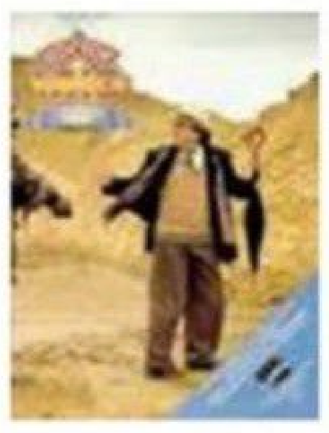
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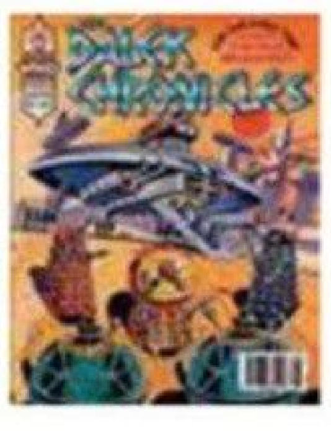
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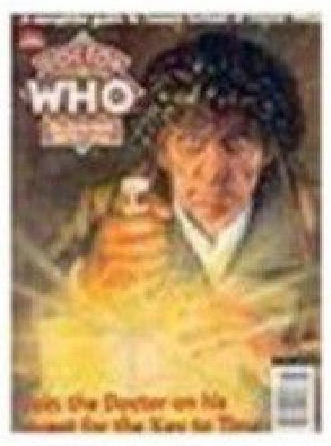
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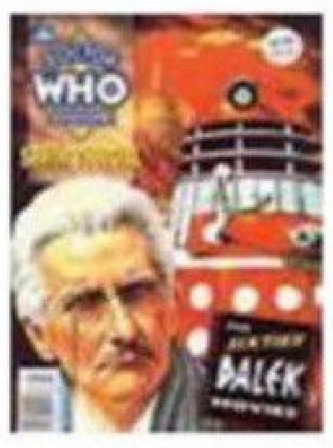
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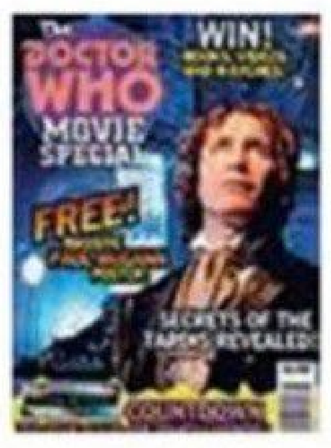
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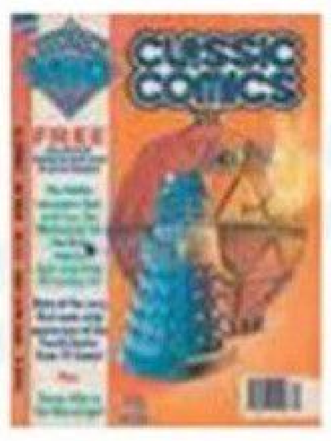
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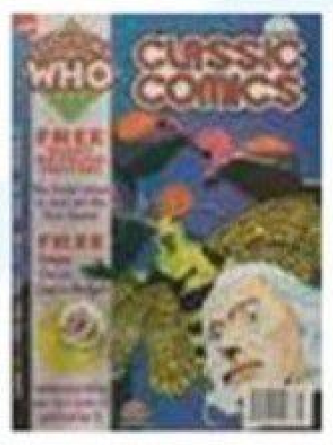
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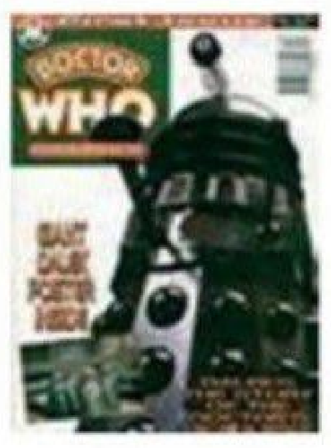
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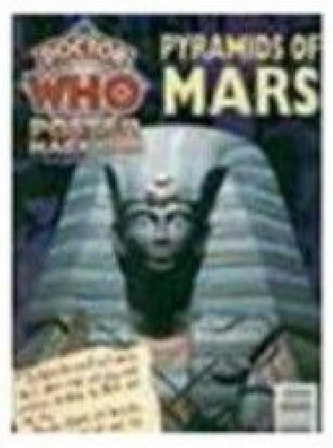
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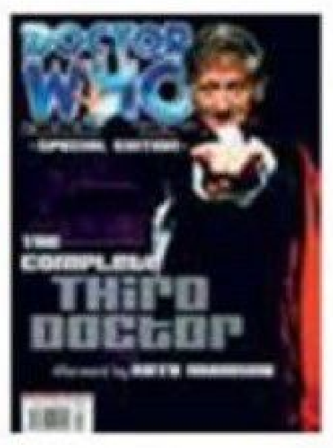
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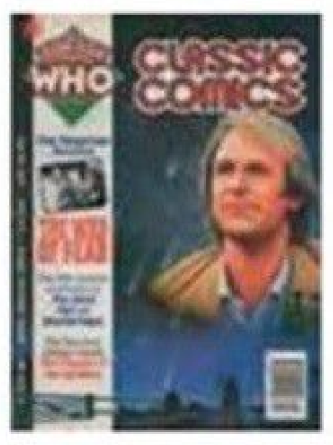
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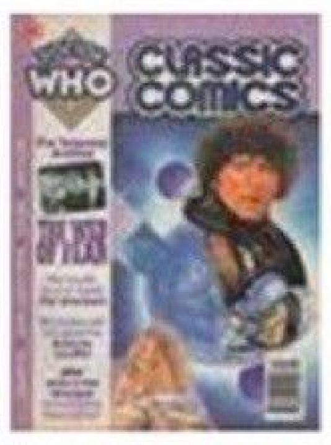
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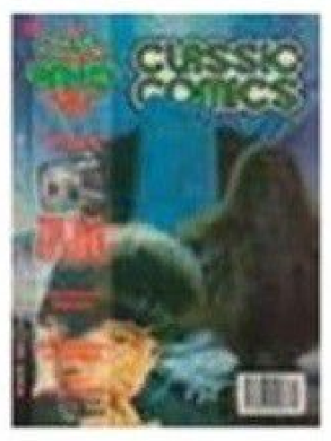
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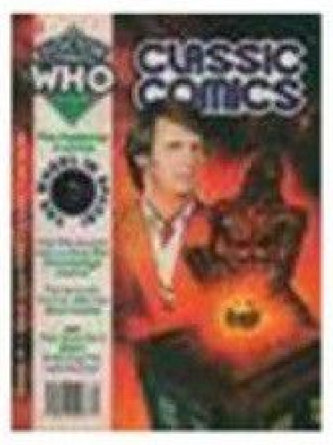
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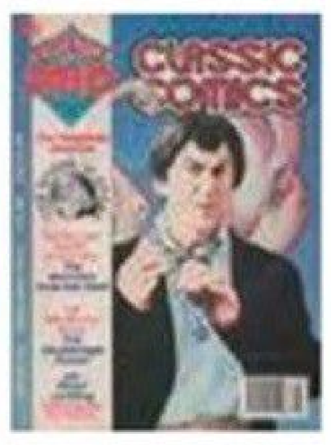
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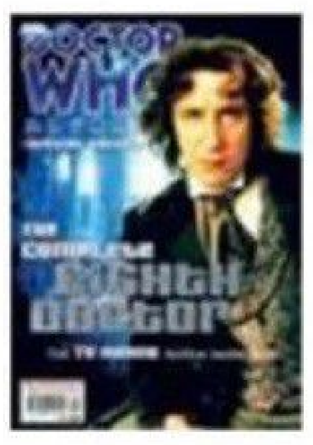
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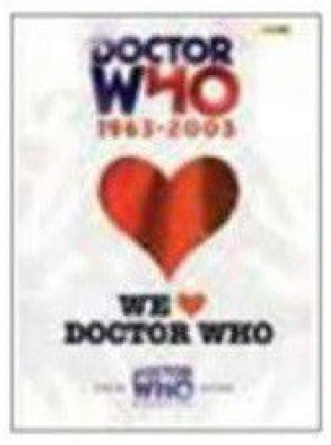
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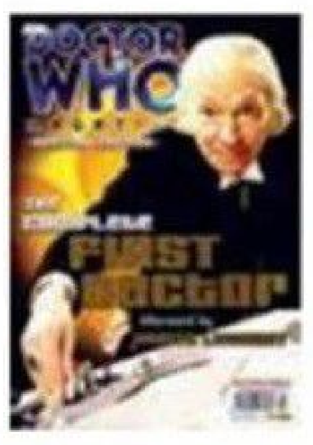
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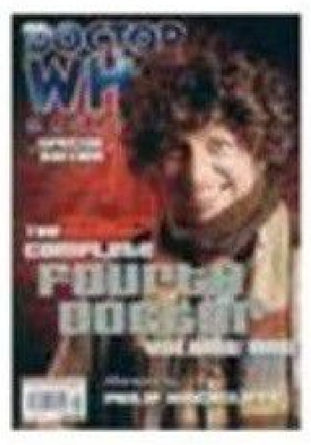
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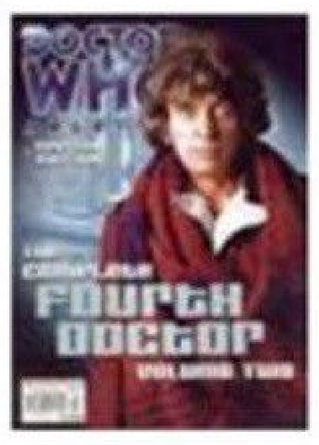
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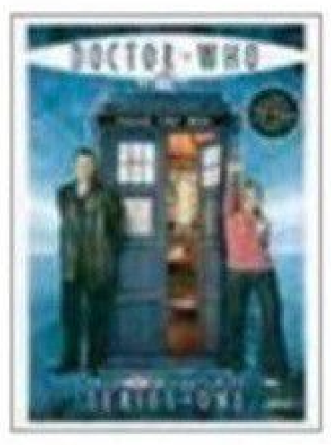
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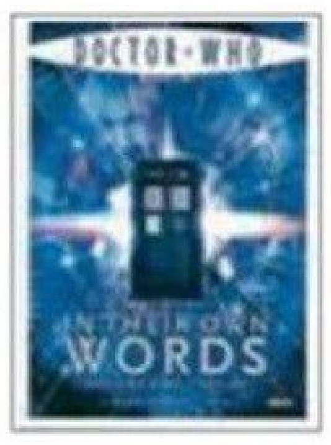
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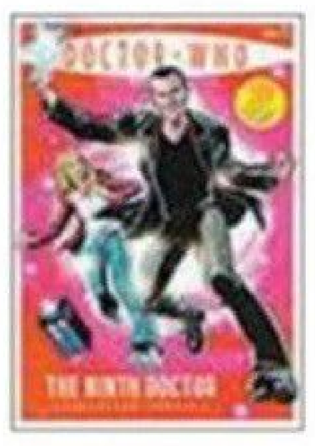
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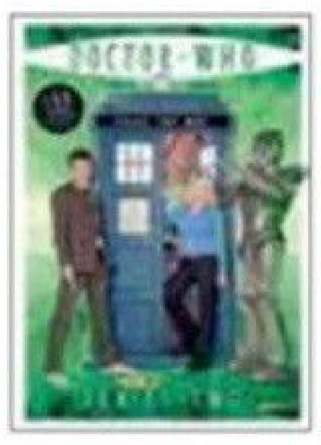
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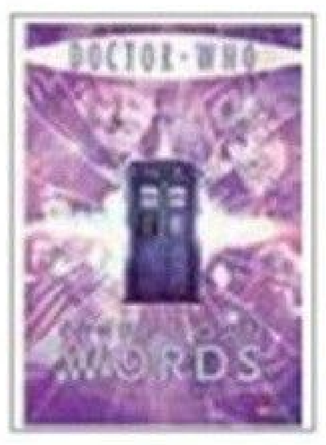
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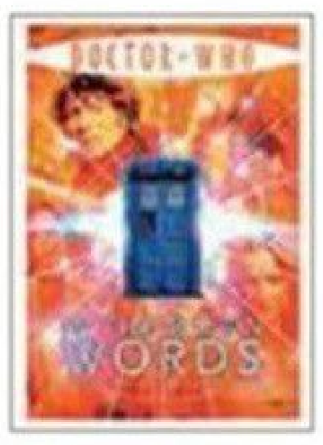
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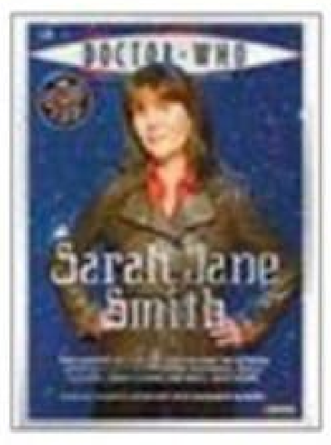

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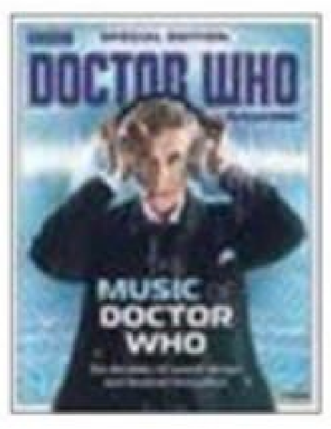

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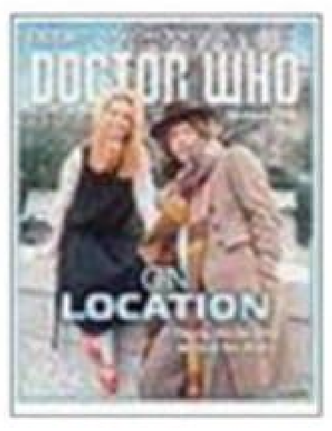

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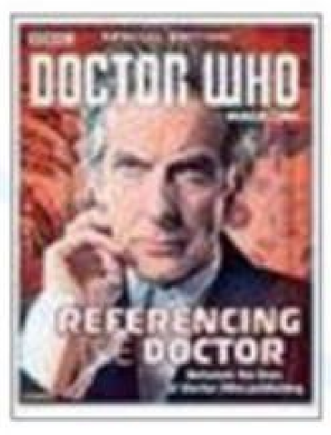

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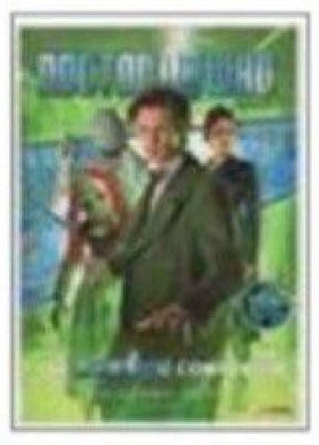
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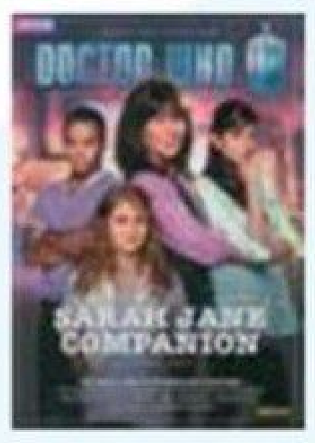
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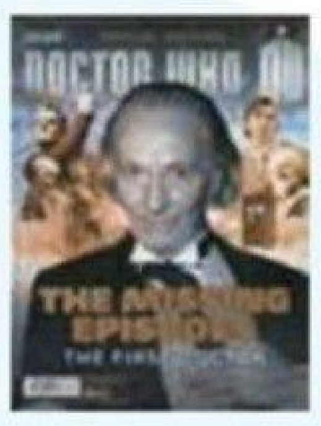
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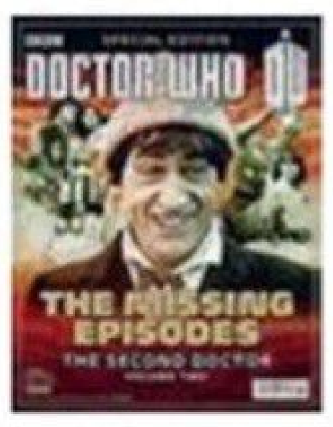
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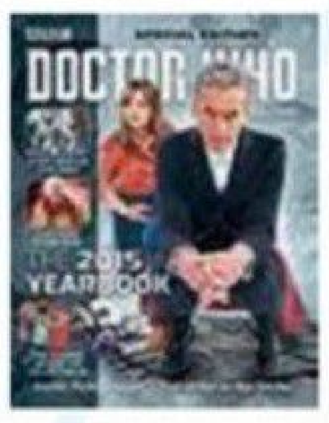
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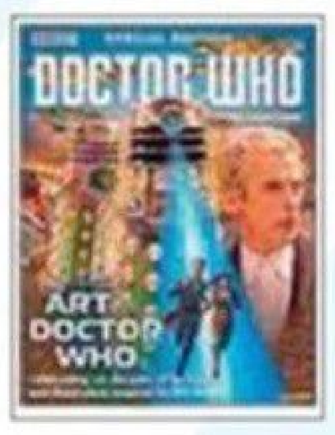

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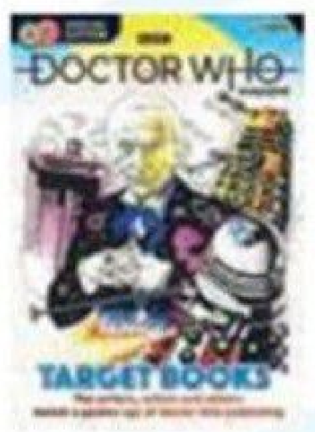
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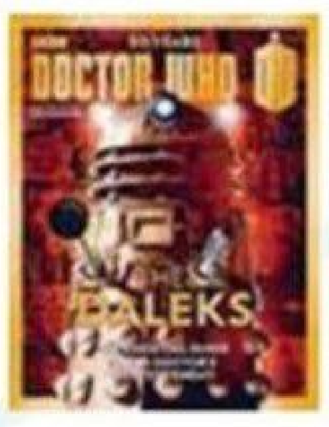
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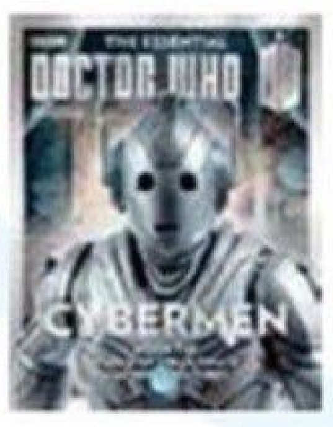
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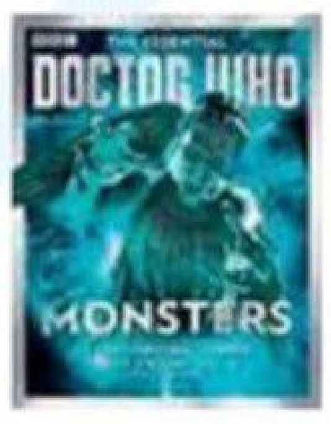
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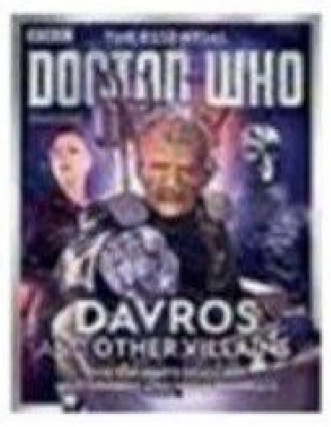
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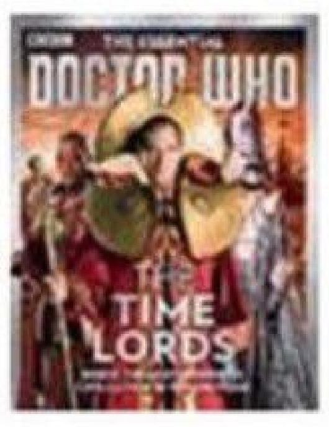
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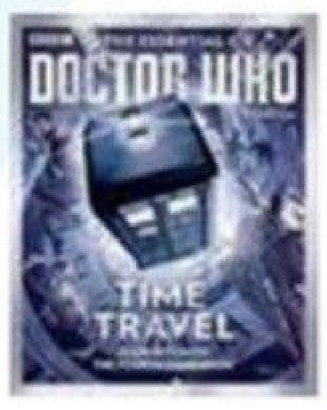

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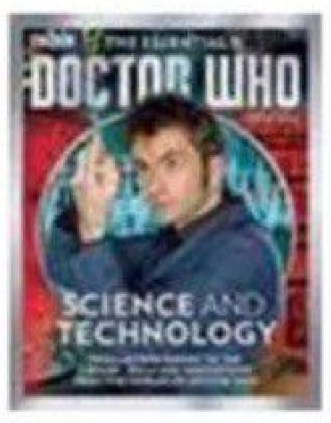

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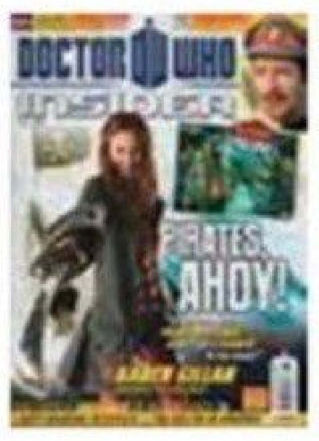

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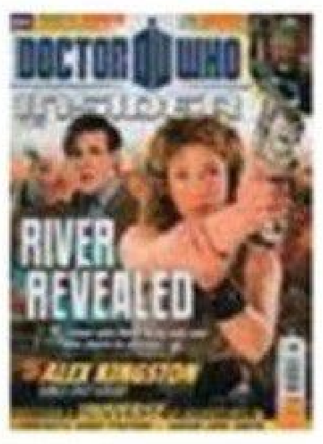

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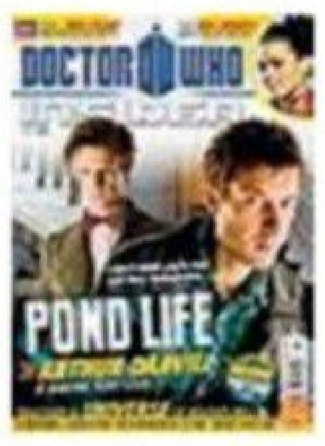
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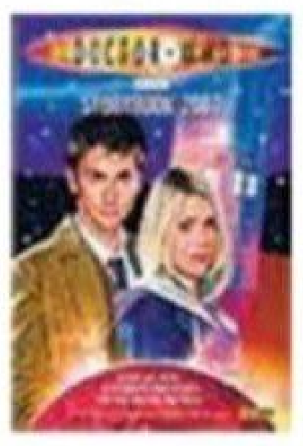
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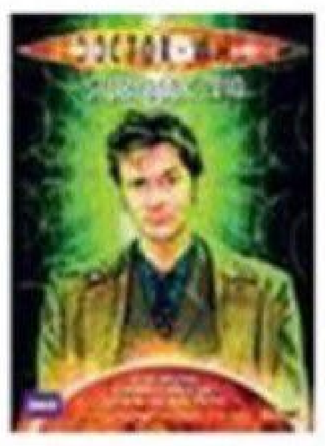
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